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If you are one of those who, to induce sleep, have to have a book for a bed companion, there is something wrong, somewhere. We will not attempt to explain the cause, but we can confidently suggest a remedy—"Get a 'Vi-Spring' Overlay Mattress."

Of all the many methods of inducing sleep, time has proved that the 'Vi-Spring' way is the most infallible. It is the comfort of it. Tired nature simply cannot resist the luxurious softness of its hundreds of deep, resilient springs. Quickly—so quickly—you are lulled into deep, sound sleep that refreshes and restores.

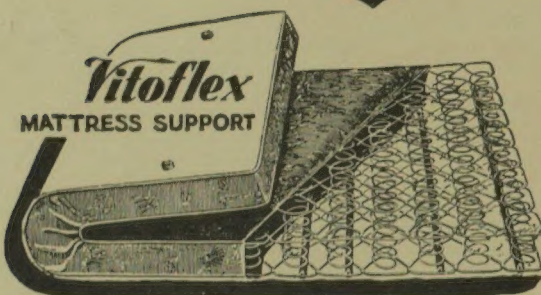
The 'Vi-Spring' is the mattress provided for the comfort of guests at the leading Hotels. It is also installed in the world's luxury liners and in the best appointed homes. Should you wisely decide to invest in a 'Vi-Spring,' look for the label bearing the registered name 'Vi-Spring' mattress. You can then be sure that you are buying the mattress which, for nearly 40 years, has been acknowledged as "The Best for Rest."



Vi-Spring Overlay Mattress

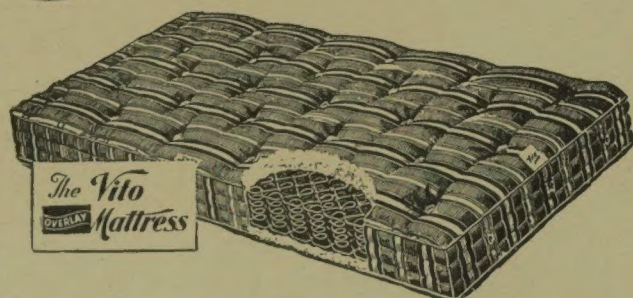
THE VITOFLEX MATTRESS SUPPORT

On the 'Vitoflex' all springs in the 'Vi-spring' or 'Vito' Mattresses are evenly sustained and uniform softness and resiliency ensured. The 'Vitoflex' eliminates sagging and adds a far greater degree of comfort than can be obtained from any other type of support.



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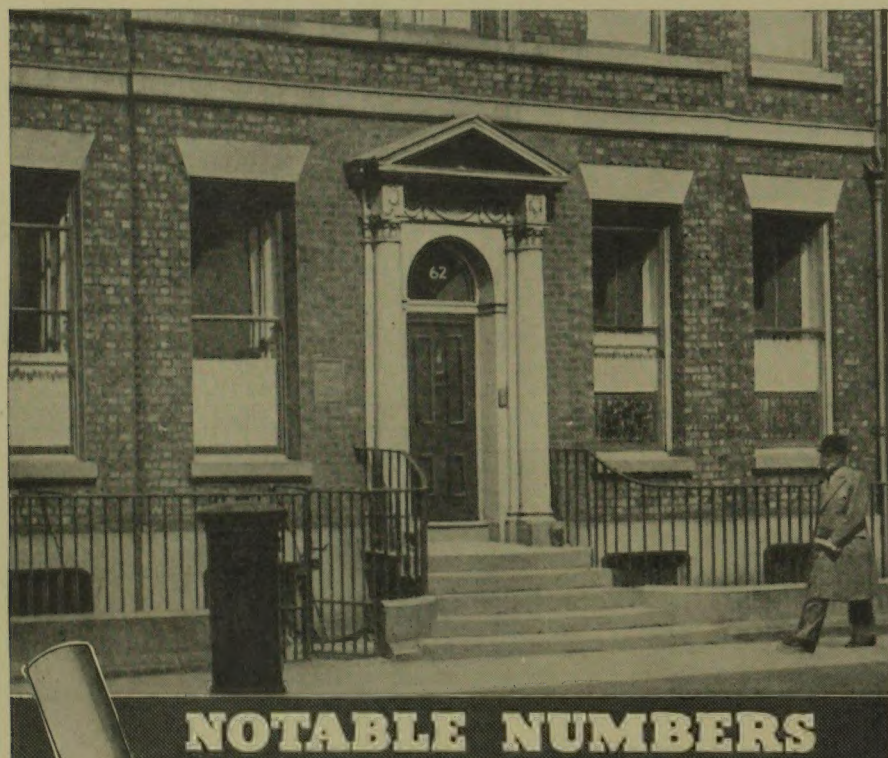
The exceptional durability and moderate price make this non-pocketed spring overlay the cheapest spring centred mattress obtainable. Its patent Vito springs, made from the finest British Steel wire, are uniquely shaped to permit an assemblage which prevents displacement. The Vito is extremely comfortable.



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PLAYER'S
NUMBER 3
EXTRA QUALITY VIRGINIA

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50 TINS (plain only) 3/4



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PURITAN *Leather Soles*



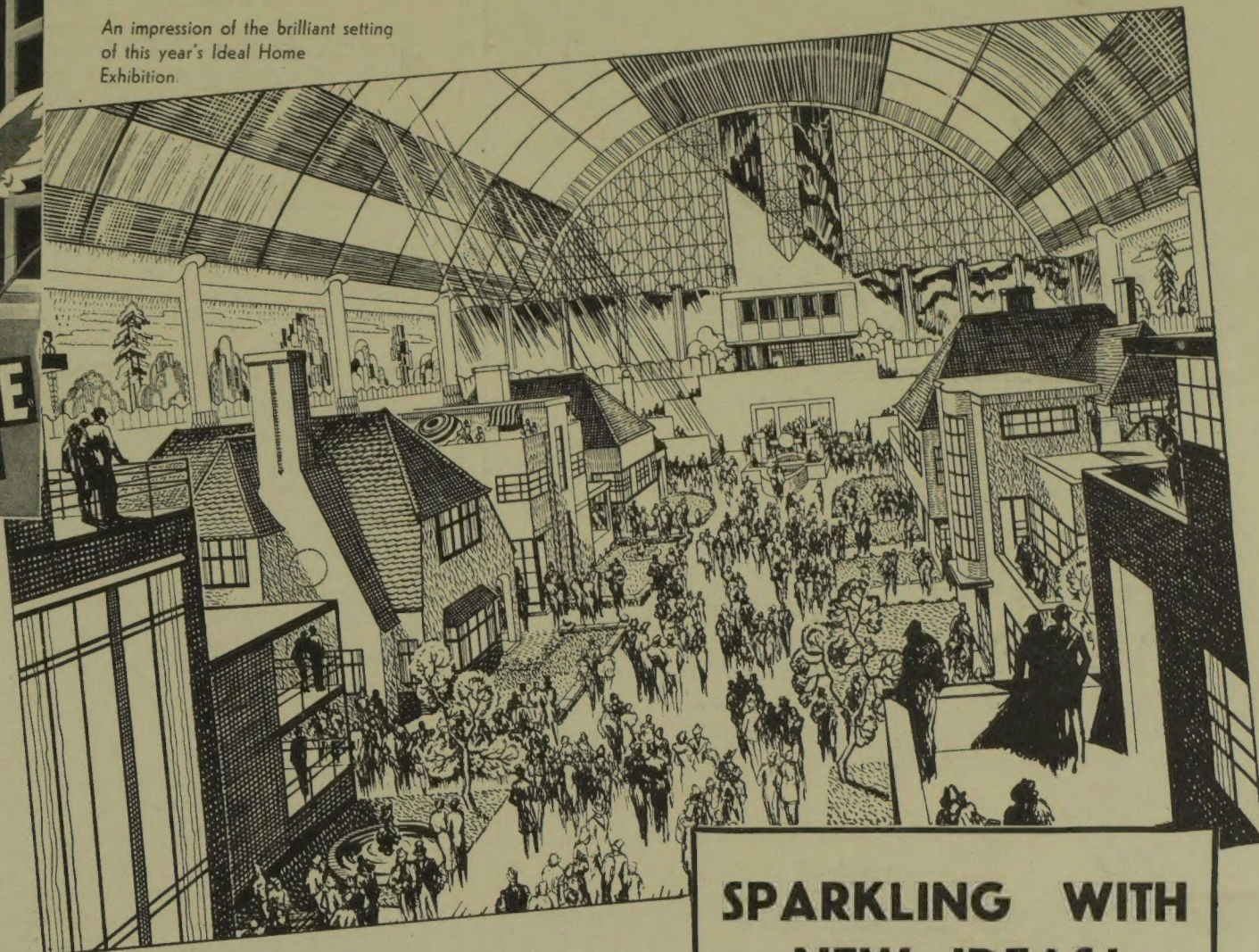
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Puritan Tanneries Ltd., Runcorn, Cheshire.

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of this year's Ideal Home
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LONDON'S MOST BRILLIANT SPECTACLE!

Richer in new ideas, more spectacular in treatment, more brilliant than ever before, is this year's Ideal Home Exhibition, now open at Olympia, W.

Home-lovers who look to this great London spectacle as the inspiration of the year's progress will find a completely replanned and novel setting in glass, surpassing in originality and beauty even former triumphs.

Below and around this lustrous spectacle are more than 600 original exhibits and features, all presented with the artistry for which the Exhibition has been famed for nearly thirty years, and displaying all that is latest and best for making home a place of happiness and quiet charm.

A day spent at the Exhibition will provide a thousand and one delights, and stimulate new-born interest in that most precious of our heritages—The Home.

DAILY MAIL IDEAL HOME

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10 A.M. TO 10 P.M. DAILY

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WITH FAMOUS AUTHORS

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ALFREDO AND HIS ORCHESTRA



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BABIES
CRIPPLES
BOYS and
GIRLS
NOW IN
OUR
CARE

EASTER
and the
WAIFS

Help us to bring the true joy of Easter to some of those many children who know it only as a holiday and not a happy one at that

Easter Gifts gratefully received by the Secretary

WAIFS & STRAYS
SOCIETY

OLD TOWN HALL KENNINGTON, S.E. 11



**MR. J. B.
PRIESTLEY**

The Celebrated Author:

writes—

"I am certain that when people realise that the Royal Cancer Hospital is in such constant need of money to carry on its great work both as a FREE hospital and as a centre of Research into the origins of this terrible disease, they will instantly come to your support. Your Hospital, day and night, by every possible means, is fighting Cancer, and it is unthinkable that we should not come to your assistance and GIVE SOMETHING AT ONCE."

**4
NEW WARDS
REQUIRED**

To cope with the ever increasing work, the Committee have decided to build another four wards. At present many urgent cases are clamouring for admission and these cannot be accepted, so that further extensions are an imperative need.

Please send a Special Easter Gift to the Treasurer.

**The Royal
Cancer Hospital**
(FREE)
FULHAM ROAD, LONDON S.W.3

SUGGESTIONS FOR EASTER GIFTS.

SPRINGTIME is the season of youth, and the thought brings to mind Dr. Barnardo's great family of needy children who, after a bad start in life, are now shooting up ready to take their place in the world. Who has not heard of this great work—the largest family in the world, protected and raised to self-reliance, fired with ideals that will serve each one in life? Turning sadness into gladness has been the work of Dr. Barnardo's Homes for seventy-two years. Easter gifts are earnestly sought towards the maintenance of the Barnardo family. Rescuing, housing, feeding, clothing, educating and training 8200 children costs a mint of money every year, but it says much for the generosity of their countless friends when it is remembered that there is always room for the next needy child in the Homes. By sending a thanksgiving gift of 10s., you will provide one child with a fortnight's food. Gifts sent to Dr. Barnardo's Homes, Barnardo House, Stepney Causeway, London, E.1, will be gratefully acknowledged.



NOW MEMBERS OF A LARGE AND HAPPY FAMILY:
A BROTHER AND SISTER IN THE CARE OF THE WAIFS
AND STRAYS SOCIETY.

So much is the merchant seaman out of touch with us in daily life that we are apt to forget him, but in many overseas ports he is kept in touch with the homeland by means of the Hostels and Institutions of the British Sailors' Society. At home, too, the Society is active on the seaman's behalf. More than 25,000 seafarers' widows, dependents and orphans are assisted annually, and at the Prince of Wales's Training Hostel for Boys, the orphan sons of sailors are trained free of charge. "The Sailor's Palace," in London's Dockland, is a bright spot for many seamen during their stay ashore. A scheme is now afoot for the completion of this building, the Society's headquarters, for which £20,000 is needed. The Rt. Hon. Sir Frederick Sykes, Hon. Treasurer, will welcome help for the maintenance of this great spiritual and social work, and gifts sent to him at 680, Commercial Road, London, E.14, will be gratefully acknowledged.

Among the various philanthropic organisations of our land, the N.S.P.C.C. to-day occupies a place of honour as the champion of the nation's oppressed children. That there should be any necessity for such an agency is regrettable indeed, but while human nature remains what it is, many children will suffer. To deal with this evil wisely and effectively, rather than in a merely punitive direction, is the constant aim of the N.S.P.C.C.; 270 "Children's Men" are at work throughout England, Wales, and Ireland. The local "Children's Man" goes about in his own district seeking to prevent injury and cruelty to children. Only in extreme cases does he go to the length of recommending prosecution. In most cases he steps in with a kindly word of advice. Since the Society's formation, fifty-four years ago, nearly 5,000,000 children have been helped. The Director, William J. Elliott, O.B.E., will be grateful for donations, which should be sent to him at the Society's head offices, Victory House, Leicester Square, London, W.C.2.

We very warmly commend the effort that is being made to raise funds for combating cancer, which, more than any other disease, is responsible for much suffering and sorrow. Anything that can be done to forward the efforts now being made by the Royal Cancer Hospital (Free), Fulham Road, to give hope to those afflicted by providing treatment and a possible cure is surely more than worth while. At the present moment the committee of the Hospital are faced with the urgent necessity of extending the Research Institute, modernising the wards, and providing more

1,200

poor boys and girls are in the Society's care. Will you help to maintain and train this large family?

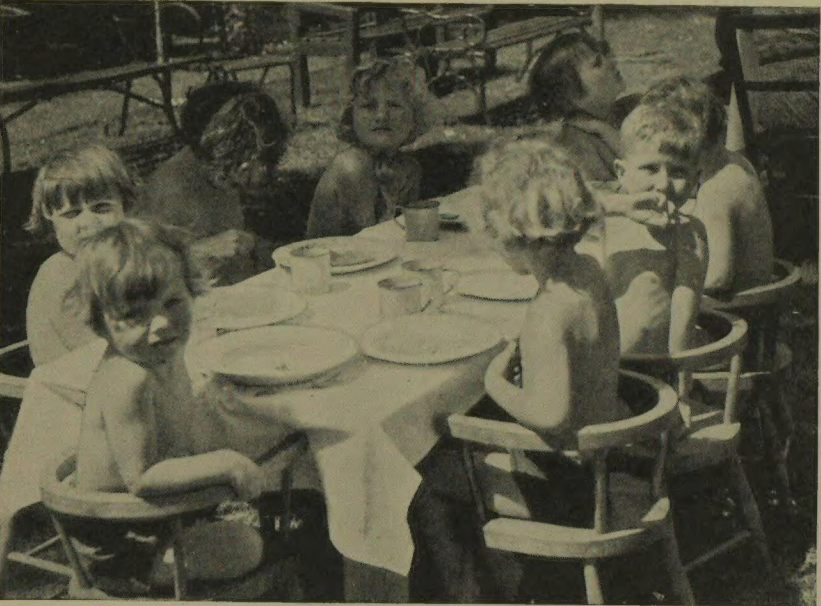
DONATIONS AND LEGACIES URGENTLY NEEDED
**THE SHAFTESBURY HOMES &
"ARETHUSA" TRAINING SHIP**
(FOUNDED 1843)
164, Shaftesbury Avenue, London, W.C.2
President: H.R.H. THE DUKE OF KENT, K.G.

accommodation for nurses. These extensions will cost £150,000 and it is difficult to see where the money is coming from unless generous benefactors support this more important work to their utmost extent.

A happy family life means a great deal to small children, and this atmosphere is created for those who are taken in by the Waifs and Strays Society. At first they are most unpromising material—either motherless children whose father is destitute, or victims of neglectful and brutal parents. All are trained to earn their own living; the girls learn dress-making, laundry and domestic work, and the boys are taught printing, carpentry, tailoring, and other trades. Nearly 500 of the children in the Society's Homes are crippled, suffering from rickets, infantile paralysis, and other diseases, and special Hospital Homes are provided for them, where they are made straight and strong by sun-ray and expert surgical treatment. Contributions towards this great work will be most gratefully received by the Secretary, Waifs and Strays Society, Old Town Hall, Kennington, S.E.11.

Within a few days of Easter this year falls the ninety-fifth anniversary of the founding of that old-established Society, "The Shaftesbury Homes and 'Arethusa' Training Ship." Since its inception on St. George's Day, 1843, it has been helping homeless, destitute, orphaned, and other poor children, bringing hope into their lives, and providing them with a home in deed as well as name. In that period, no fewer than 34,169 boys and girls have gone forth into the world, fitted to take up the tasks which lie ahead of them. At the present moment, 1200 children are in the Society's care. Such work is well worthy of support, and perhaps this will catch the eye of a reader whose family has now grown up and no longer needs his care. Will that reader, with the memory of the happiness and advantages he was able to give his own children, send a thank-offering as an Easter gift to give these other children a chance? Donations should be sent to 164, Shaftesbury Avenue, London, W.C.2.

The London Orphan School and the Royal British Orphan School, Watford, was founded as far back as 1813 for the benefit of fatherless boys and girls of the necessitous middle class. Since that date 11,664



MAKING THE MOST OF THE SUNSHINE: SOME OF THE LITTLE INVALIDS IN DR. BARNARDO'S FOLKESTONE HOME, WHERE MEALS ARE TAKEN OUT OF DOORS WHEN THE WEATHER IS FINE.

children, representing all professions and callings, have been received from all parts of the British Empire, but principally from London and the surrounding counties. The boys and girls are given a secondary boarding-school education and fed and clothed. Suitable posts are, so far as is possible, found for the boys and girls when they leave, and an outfit is also granted to each so that they start out as they would have done had their fathers been alive. The cost for general expenses is £30,000 per annum, and towards this only £5000 is available from investments. Further particulars as to the School will gladly be sent on application to the Secretary, Mr. Henry Eastwood, 15, St. Helen's Place, E.C.3.

Printers' Pension, Almshouse & Orphan Asylum Corporation

Offices: HANOVER HOUSE, 73-78, High Holborn, London, W.C.1
Telephone: Chancery 8548 (2 lines). Robert H. Lucas, Secretary.

This great and useful Institution is now in pressing need of funds, in order that its assistance may be spread over as large a number of beneficiaries as possible. The extent of its usefulness may be gathered from the fact that it distributes no less than £51,000 a year amongst over 2,000 recipients, aged printers and widows, orphan children and almshouse residents. At the forthcoming election over 500 necessitous candidates, both men and women, are seeking its help, all of them deserving because during their working life they subscribed to the funds, a principle of thrift which should commend the work to the generous consideration of everyone who believes in helping those who help themselves. No eligible orphan of a subscribing Printer has ever been refused assistance.

500 Guineas creates a pension which can be named after the donor, a most suitable method of perpetuating a name or a memory.

Contributions gratefully received and further information gladly given by the Secretary.



WHAT CAN YOU AFFORD TO SEND?

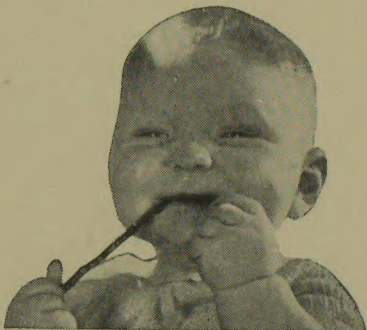
DR. BARNARDO'S HOMES

appeal for EASTER offerings towards the maintenance of their 8,200 children.

AN EASTER EGG

will be very acceptable.

Cheques, etc., (crossed), payable Dr. Barnardo's Homes, should be sent to 92 Barnardo House, Stepney Causeway, London, E.1.



ONE IN A MILLION

Will you give just one of the million half-crowns needed annually by the N. S. P. C. C. to protect children against cruelty and neglect?

Donations welcomed by Wm. J. Elliott, O.B.E., Director, National Society for the Prevention of Cruelty to Children, Victory House, Leicester Square, W.C.2

PLEASE LISTEN IN to the Rt. Rev. Bishop of Bristol on Easter Sunday, 8.45 p.m. in the National Programme



PRESIDENT: H.R.H THE DUKE OF KENT



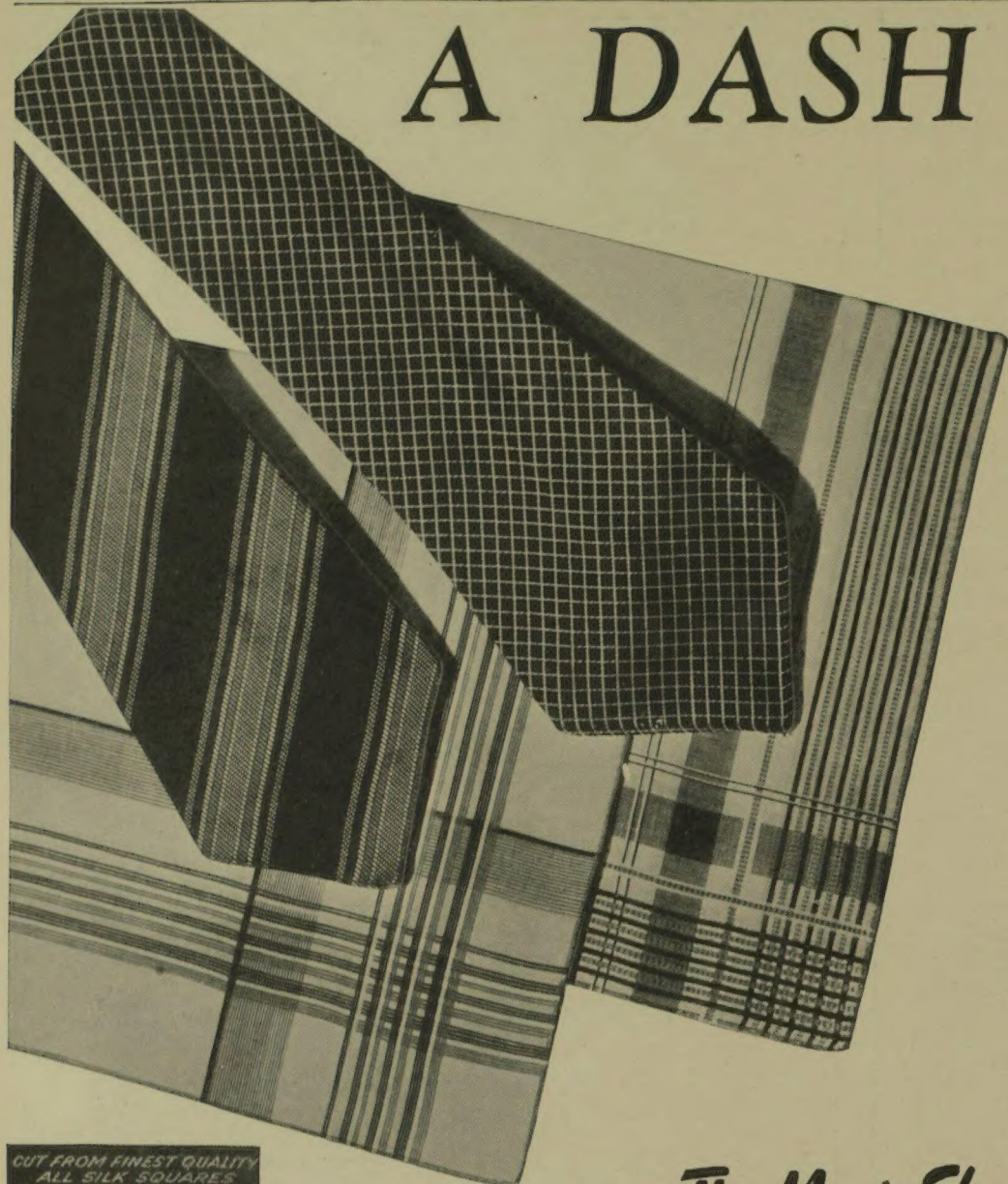
LOST HORIZONS

Sighting that long-looked-for streak of land, a foreign port of call, the seaman's heart gladdens with anticipation . . . he knows that "a bit of old England" awaits him through The British Sailors' Society. Its Institutes and Hostels in world ports are means of happiness to thousands of seamen . . . but this great friendly service needs financial support. Will you help?

Gifts will be welcomed by the Rt. Hon. Sir Frederick Sykes, Hon. Treasurer, 680, Commercial Road, London, E.14 (Herbert E. Barker, General Secretary)

BRITISH SAILORS' SOCIETY

A DASH OF TONE



CUT FROM FINEST QUALITY
ALL SILK SQUARES
HARRODS LTD.
LONDON

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Harrods Ltd
London SW1

The new theme for spring . . . white handkerchiefs with coloured borders to echo your tie!

The freshness of the handkerchiefs is splendidly offset by their patterned borders which tone with your tie—not too closely—but with an attractive touch of nonchalance.

The all-silk ties are hand made, and cut from squares of exclusive design.

Handkerchiefs with hand-rolled edges,
each 2/-, 2/6, and 3/6

Ties, 6/6, or large shape, 8/6 each.

ESTABLISHED 1760.



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V.V.O. SCOTCH WHISKY**

The King of Whiskies



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22 days from 42 guineas

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TO TANGIER, RHODES, ISTANBUL, ATHENS, CAPRI, NAPLES.

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Ten other cruises from May to August by *Orcades & Orion* First Class only

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THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 9, 1938.



THE LEADER OF NATIONALIST SPAIN, WHOSE DRIVE TOWARDS THE COAST AIMED AT CUTTING REPUBLICAN TERRITORY IN TWO: GENERAL FRANCO IN A LEISURE MOMENT, WITH HIS DAUGHTER CARMENCITA.

Since General Franco launched his big Aragon offensive in March, his armies have advanced rapidly, in spite of determined resistance by the Government forces, and it is felt that the Civil War may now be nearing its end. In connection with the recent drive towards the Mediterranean, resulting in the capture of Lerida on April 3, and subsequently of Cherta, only sixteen miles from the sea, it was pointed out that, once the Nationalists reached

the coast, Republican Spain would be cut in half, and its three principal cities—Madrid, Valencia, and Barcelona—would be separated from each other. On another page we give a map illustrating the progress of the war since it began, nearly two years ago, on July 18, 1936. General Franco and his wife, Dona Carmen Polo de Franco, have a daughter, Carmencita, who is here seen with her father and her dog, named Dick.



By ARTHUR BRYANT.

A WEEK or two ago I crossed that strip of the narrow channel which serves, or used to serve, us in the office of a moat, in the midst of what turned out to be an international crisis of the first order. However, the train which I took at Calais travelled even faster than international events, with the result that by the time the latter had reached their appointed and startling end, I was already on the soil of what, had Europe at that agitated moment resolved itself into two embattled camps, might have proved to be an enemy country. Some of my friends had such an experience in 1914, when, leaving England in the last days of July, they found themselves debarred from return, surrounded by those who till a few hours before had been welcoming and kindly hosts, but were now forced to regard them as foes, and deprived of their liberty. For them what began as a holiday ended as a long term of imprisonment to which no certain end was set. Yet so strange are the ways of Providence, that for one or two of my contemporaries this very circumstance—as tragic, it must have seemed at the time, as any that could well have befallen them—proved a salvation in disguise, for otherwise, being no shirkers and of military age, and with four years of trench warfare ahead of them, their chances of survival would have been very small.

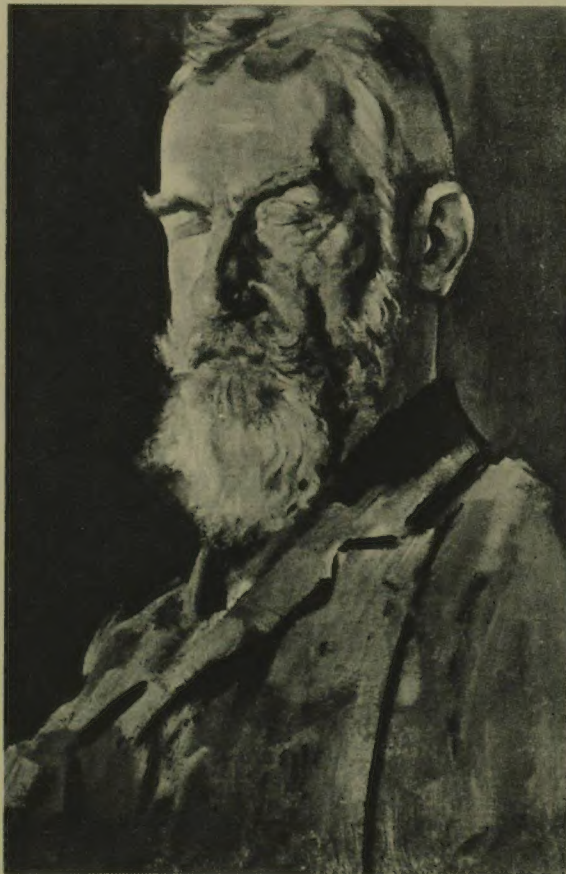
All this set me thinking of the curious vicissitudes not only of individuals but of nations. The political event that has so agitated the hearts of men throughout the world during the past three weeks has been the end of the sovereignty of the State of Austria. The two great powers which, had calm and sane counsels not prevailed, might have found themselves fighting to defend that sudden *fait accompli* against the other great powers, were Germany and Italy. Yet how many of those who talked knowingly and with gravity of these events had any real understanding of even the immediate causes of what had come to pass? Nothing is so short as popular political memory. By the way that some spoke and wrote what had happened might have been an event unique in human history. Yet it was only one more stage in that never-ceasing process of change, amalgamation and rejection that decides the constitution of nations. There is a way of thinking, much in present fashion, that regards the states of the modern world as though they were so many unchangeable and even sacred entities, ordained by God to endure throughout all Eternity. Nothing could be further from the truth; anyone who doubts this has only to pull down a historical atlas, like the supplementary volume of the Cambridge Modern History, to realise what a nebulous kaleidoscope the political map of the world is. In the course of a couple of centuries, it undergoes as many surprising changes as a figure in a Walt Disney film.

One does not even have to possess a historical atlas to realise this. The memories of a single human lifetime will do as well. My own father still walks with as erect a carriage as any man I know. Yet when my father was born, neither Italy nor Germany—the two great nations whose “power politics,” to use the cant phrase of the hour, have been viewed with so much foreboding—existed as a nation at all. Both were mere geographical expressions. The first was just about to be born; the second had still to wait another thirteen years. A few months after my father entered the world, two steamers slipped away by night from the coast of the little state in Northern Italy which was then called Piedmont, carrying a bearded martial enthusiast of the name of Garibaldi and just over a thousand intrepid followers. When day broke they were espied by watchers on

the rocky little promontory where I am writing this essay. (The passage of eighty years has transmogrified them, it seems, into a flight of seaplanes.)



BOUGHT FOR THE ROYAL COLLECTION BY H.M. THE QUEEN: “CHEPSTOW”; BY P. WILSON STEER, O.M. (Photographs by Courtesy of Messrs. Tooth and Barbizon House.)



THE FIRST PURCHASES FOR THE PERMANENT COLLECTION AT BUCKINGHAM PALACE SINCE QUEEN VICTORIA PATRONISED LANDSEER: “PORTRAIT OF BERNARD SHAW”; BY AUGUSTUS JOHN, R.A.—ONE OF TWO PICTURES CHOSEN BY THE QUEEN, AND A WORK LENT BY HER MAJESTY TO THE EXHIBITION OF BRITISH PAINTING AT THE LOUVRE. In the past, the Crown was the greatest patron of the arts, and, by buying for the Royal collection at Buckingham Palace two pictures of outstanding quality by living artists, H.M. the Queen has revived this ancient tradition. It is probable that further purchases of British contemporary work will be made from time to time. “Chepstow” was painted in 1906 by P. Wilson Steer at a period when he was achieving brilliant effects of sunlight. The picture by Augustus John is one of several heads of Mr. Bernard Shaw painted in 1915, the best-known of which is in the Fitzwilliam Museum, Cambridge. Its original title was “The Philosopher in Contemplation,” or “When Homer Nods.” An Australian bought the work in London and took it back home, but decided to sell it a short time ago and sent it to a London gallery, where it was purchased by the Queen. Her Majesty has lent it to the Exhibition of British Painting now being held at the Louvre.

Helped by the suspected friendly presence of a British warship, they escaped the hostile naval patrols which were waiting to intercept them and effected a landing on the shores of Sicily. Within a few months the famous march of the coloured-shirted “insurgents”—as presumably they now would be termed—had ended in victory, half-a-dozen small states had dissolved, the Austrian tyrants, the “barbarians” of popular Liberal parlance of that time, sullenly accepted the *fait accompli*, and Italy was a united nation, recognised by the rest of mankind as such for the first time in fourteen hundred years, though another decade had still to pass before Rome and Venice took their rightful place in the union. The picturesque patriot in his red shirt, who, shortly afterwards, on a visit to England, was lionised as probably no other foreigner has ever been in our land, was, for all the ideological differences between the two men, the direct spiritual progenitor of Mussolini, as his red shirts were of the black shirts of our own day.

My father was nearly eleven when the second of the two great nations, which to-day revolve round the Berlin-Rome axis, came into being. That racial and geographical unity which from early

times men have called Germany, which gave to mankind the genius of Bach, Handel, Beethoven, Goethe and Luther, first became a state while the cannons of Prussia were battering down the defences of Paris in January 1871. United Germany arose on the ruins of the French Third Empire—the pseudo-military dictatorship that presented to our liberal-minded great-grandparents somewhat the same warlike and threatening despotism that the Fascist powers now present to the kindly but suspicious eyes of our present-day Left Wing enthusiasts. For twenty years radical platforms in Britain had shook to the thunder of democratic denunciations of the authoritarianism of Napoleon III.’s France. Few tears were shed at its fall. Nor was united Germany—the First Reich of modern history—unwelcome in this country, even though English opinion was less enthusiastic in its attitude towards the triumph of the somewhat arid and martial culture of the East Prussian marches than it had been towards that of the warm southern land of Dante and Raphael. The birth and apotheosis of the German and Italian national movements, with their inevitable drive towards a national unity, achieved, not by legal and parliamentary methods, but by bayonets, was in keeping and indeed the direct outcome of English nineteenth-century Liberal thought.

Much water has flowed under the bridges of Rhine and Tiber since those far days in the eighties and seventies when Italy and Germany achieved their unity. Yet the events which separate them from our day are spanned by a single lifetime, and in the life of nations a human lifetime is a very brief period. In judging the later manifestations of that Italian and German national consciousness which we did so much to encourage in the middle of the last century, it is well that we should bear this fact in mind; we helped in those years to write the beginning of two chapters which are not yet concluded and which it would be ungenerous and unwise in us to wish to unwite. For the rest, there is comfort even for the most timorous in the words which Professor G. M. Trevelyan quoted on the title-page of his epic history, “Garibaldi and the Making of Italy”: “Seldom do we find that a whole people can be said to have any Faith at all, except in things it can eat and handle. Wheresoever it gets any Faith, its history becomes spirit-stirring, noteworthy.” Of all men an Englishman has most reason to appreciate the truth of this.

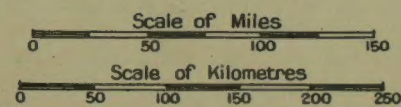
ATLANTIC TO MEDITERRANEAN: FRANCO'S GRADUAL ADVANCES IN SPAIN.



THE revolt in Spain began with the murder by "Shock Police" of a Fascist leader, Sr. Calvo Sotelo, on July 13, 1936. On July 17 the Foreign Legion in Morocco revolted under General Franco, who flew there from the Canaries. It was followed by various garrisons in Spain, notably at Burgos in the north-west, in Saragossa, and in the Balearics. The Army officers attempted to rise in Barcelona and Madrid, but were overcome by popular resistance. From the start, Morocco formed a base for the insurgents. Their forces in the south of Spain then started by capturing isolated towns. Badajoz fell in August, and the southern forces joined up with General Mola's in the north-west. In September Irun and San Sebastian were taken in the north-east; and in the centre an attack launched up the Tagus Valley. Toledo was reached on September 28. By November the Nationalists were at the gates of Madrid. On November 15 they crossed the Manzanares River and entered the University City, but got no further. In 1937 an advance was made in the south, and Malaga fell in February. After an attempt to cut off Madrid had failed at Guadalajara, General Franco turned his attention to the weak and isolated Republican forces on the north coast. Bilbao fell on June 19, Santander on August 26, and Gijon, the last Government city in the north, on October 21. This year opened with a Government counter-attack. The Nationalists lost Teruel, but soon regained the ascendant. Teruel was recaptured and a new offensive was started which carried them into Catalonia. Lerida fell on April 3. Gandesa, a place about twenty-five miles from the coast, was taken on April 4; and, as we write, the Nationalists are reported to be threatening Tortosa and the last remaining road linking Catalonia with the rest of Republican Spain. A relief offensive has been started by the Madrid army on the Guadalajara front, but it seems unlikely that this will prevent General Franco from reaching the Mediterranean.

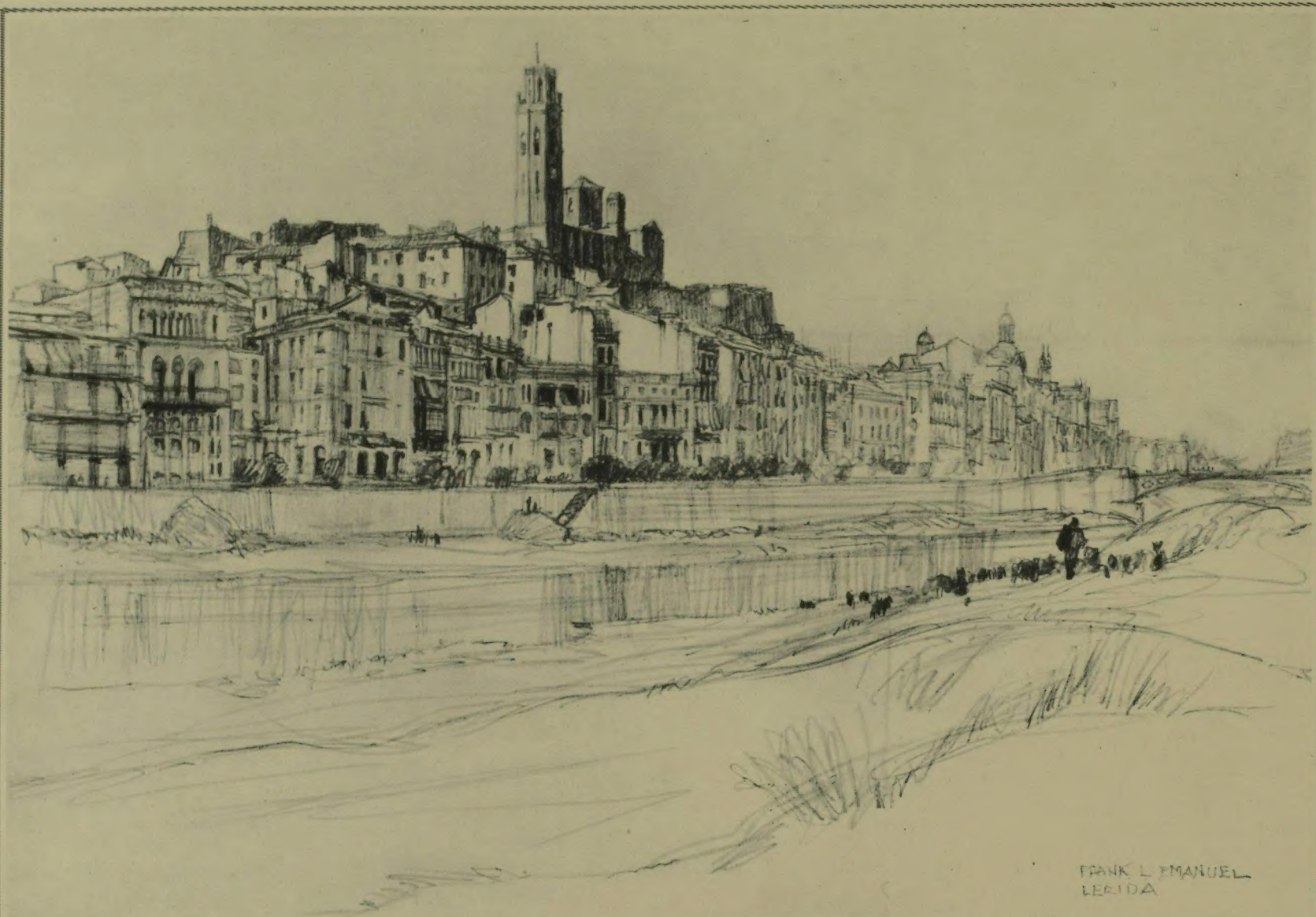
REFERENCE TO TINTS

	JULY 1936
	SEPTEMBER 1936
	FEBRUARY 1937
	NOVEMBER 1937
	APRIL 5th 1938

*GEOGRAPHIA L^{TD}

LERIDA—THE FIRST CATALAN CITY TO BE TAKEN BY GENERAL FRANCO.

Drawings by FRANK L. EMANUEL.



LERIDA—THE FIRST CATALAN CITY TO BE TAKEN BY FRANCO: A VIEW FROM THE RIVER BANK; SHOWING THE LOFTY "CASTLE," WHICH WAS DESCRIBED AS BEING STORMED BY MOROCCAN TROOPS IN THE FACE OF DESPERATE RESISTANCE.



ORGANISED AS A STRONGHOLD BY THE DEFENDERS OF LERIDA: THE "OLD CATHEDRAL" IN THE CASTLE; USED AS BARRACKS SINCE 1717.



IN THE STREETS OF LERIDA, WHERE REPUBLICANS AND MOORISH TROOPS FOUGHT HAND TO HAND: AN ORIENTAL-LOOKING ARCADE.

By the evening of March 29 the Nationalists had fought their way to the outskirts of Lerida, the first big city in Catalonia to be threatened by them. A Government rally followed, but the city was entered by the attackers on April 2-3. A fierce struggle developed for the "castle," which, as our illustrations show,

completely dominates the city. The infantry of the Moroccan Army Corps were described as scaling the slopes and driving the defenders out of their positions after savage hand-to-hand fighting. Mopping-up operations directed against isolated posts and snipers continued for some time.

THE UNDERGROUND RAILWAY AS AIR-RAID SHELTER—IN BOMBED MADRID.



CIVILIAN LIFE IN MADRID: SLEEPING IN THE UNDERGROUND—FAR MORE FREQUENTED THAN WAS OUR OWN UNDERGROUND DURING THE GREAT WAR.

MAKESHIFT BEDS ALONG A CORRIDOR OF THE MADRID "METRO"; WHERE THE CLEANLINESS AND PEACE CONTRAST WITH CONDITIONS ABOVE GROUND.



SLEEPERS UNDISTURBED BY THE TRAIN AT THE BACK: A PHOTOGRAPH WHICH ALSO SHOWS THAT THERE HAS BEEN NO INTERFERENCE WITH THE CITY'S ELECTRICITY SERVICE.



TIGHTLY PACKED WOMEN AND CHILDREN—WHO FORM THE MAJORITY OF THOSE SEEN SHELTERING IN MADRID'S UNDERGROUND IN THE PHOTOGRAPHS.

STILL READY WITH A SMILE FOR THE PHOTOGRAPHER: AN IMPISH-LOOKING CHILD AWAKE AMONG THE WORN-OUT GROWN-UPS.

In February of this year it was estimated that over 2000 had been killed and 4300 injured by bombing and shelling in Madrid since the Nationalists arrived before the gates in November 1936. By now the figures must be proportionately greater. And yet the greatest difficulty seems to have been met

with in evacuating the civilian population, judging by the numbers of times measures for securing this have been announced. The staunchness of the *Madridenos* under the bombardment, reduced to sheltering in the Underground railway as illustrated here, seems to remain quite unshaken. (Black Star.)

EFFECTS; AND A.R.P. METHODS—INCLUDING TRENCHED PARKS.

ARTIST G. H. DAVIS



THE GAS OR INCENDIARY BOMB: THE EFFECTS OF PENETRATION AND BLAST EXPLAINED, AND SOME SAFETY MEASURES.

air pressure produced by the explosion. So terrific is the blast from a big bomb that if blast pressure were sustained, as in the case of wind pressure, there are few walls in existence which could stand up to it. Fortunately, the pressure is only momentary (the time taken for it to act and die away is about 1/1000th second), and this makes all the difference. Official investigations have tended to show that buildings of normally strong construction will not be affected by the blast of a bomb, but will be blown away. The effects of blast often appear very freakish. At Barcelona there were cases when a street was swept, though the buildings remained intact

and persons staying by windows suffered concussion at a considerable distance away from the bomb explosion. The problems of meeting the bomb with delay-action fuse are illustrated on the left of our double-page. As regards public precautions in this country, it may be said that the first canon of A.R.P. policy is to keep people as much as possible in their homes and off the streets—that is, behind walls and in gas-protected rooms. Shelters in the form of public buildings, such as schools, are constructed above all, affording excellent protection if properly constructed. Special shelters for the disabled are also favoured, provided the shelters are not too large. Trench

systems are to be recommended for the use of people caught in the streets, or in flats or densely populated areas in which no proper shelter-room can be provided inside the houses. Such a trench in a "back-yard" is illustrated on the right-hand page. The trenches and shelters in the garden squares are for the same purpose, but they will not be built in large squares of well-to-do houses where the householders have proper indoor shelters. Trenches, and many other devices, have proved their protective value during the raids on Barcelona. In forthcoming issues of the *Illustrated Bulletin* the various ways in which it will be used against civilian populations, and A.R.P. organisation in this country.

"THE SWITZERLAND OF AFRICA"?

"THE NEW ABYSSINIA": By MAJOR E. W. POLSON NEWMAN.*

An Appreciation by SIR JOHN SQUIRE.

NOBODY in this country approved the manner in which Italy set about the conquest of Abyssinia. But the Italians are there, the fact is accomplished, and one cannot avoid a natural curiosity as to what they are going to do in Abyssinia now that they have it. Inspired by that curiosity, Major Polson Newman and his wife have recently spent three months in the East African territories under Italian rule. "Landing at Massawa, we motored to Asmara and afterwards to Keren, Adu and Axum. We then flew to Gondar and Lake Tana before taking the road south to Adigrat, Makalle, Lake Ashangi, Quoram and Dessié. We completed the journey to Addis Abeba by air, and stayed there several weeks. We flew to Western Abyssinia, spending some time in the districts of Saio, Gamhela and Lekemti. Later, after visiting places in Shoa by road, we flew from Addis Abeba over the lakes to Irgalem, Iavello, Negelli, Lugh-Ferrandi, and Mogadishu. We then travelled by car through Somaliland to Kismayo and the Juba River, and flew over the Ogaden to Diredda and Harar. Finally, we took train to Jibuti and visited Assab on the return voyage." That is a pretty thorough catalogue; "throughout our journey," the author continues, "we were given an entirely free hand to draw up our own plans, and granted facilities to see exactly what we wanted to see." Later, he repeats this even more emphatically. He says that Marshal Graziani insisted that he was "anxious for us to find out and report the truth, whatever it might be. On several occasions I was asked to criticize where necessary, and to publish my criticism at my own discretion."

Well, I suppose the first would be: how are the Italians getting on with the organisation and development of the country? To that he would reply: "At an astonishing pace." And very systematically, too; the thinking is being done ahead, and the foundations of the future are being laid by a wholesale building of roads. Good terms have been made with the clergy, who number a hundred thousand; "the Church will retain all its lands and property, but will by various means be encouraged to cultivate its extensive domains." All the slaves have been

Although no great influx of Italian settlers can be expected either this year or next, there is good reason to expect that the country will absorb about a million people of Italian nationality within the next ten years."

Whether that will justify the expense is another matter. But looking in Major Polson Newman's book for positive predictions, I do find two: he believes that Abyssinia is going to be a very happy hunting-ground for licensed stalkers of big game, and that it may well turn into a favourite resort of tourists in search of scenery and local colour—

which belief is certainly supported by his photographs. We may still live to see posters saying "Come to Abyssinia, the Switzerland of Africa." It seems a far cry from the Queen of Sheba and the Coptic Church. But, in Addis already, "Motor traffic was heavy and was systematically controlled by police at the crossings."

Major Polson Newman does not talk about politics very much. The "British interest" chiefly mentioned in connection with Abyssinia is Lake Tana; he maintains that nobody could stop its inflow into the Blue Nile, even if he wanted to, and that, in any case, it supplies only a small fraction of Nile water. As for the one ugly blot since the Italian occupation—the killing which went on after the attempt to bomb Marshal Graziani—I had better quote his own words: "It should be remembered that besides soldiers and Blackshirt militiamen, there was also in Addis Abeba at that time a large number of road workers and transport drivers, who carried arms for their protection while travelling or working on lonely roads. In the absence of any control a crowd of the rougher elements of these took the opportunity to loot and destroy in the wake

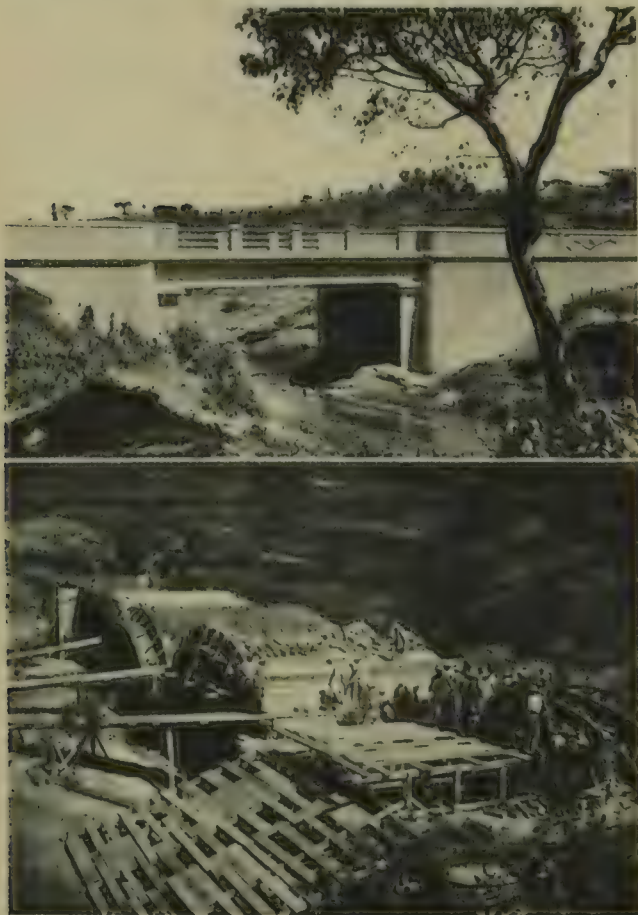


SPORTING ACTIVITIES IN ABYSSINIA UNDER ITALIAN RULE: KEEPING ALIVE THE FORMER HUNT, WITHOUT HOUNDS—A SUNDAY MEET AT ADDIS ABABA.

"Every Sunday afternoon there was a meet of the Addis Abeba hunt. . . . There were no hounds, nor was there really any hunting, but there was always a good turn-out of Italians and foreigners to take part in a cross-country ride arranged by . . . the wife of a former Italian minister in Addis Abeba. . . . In former days she was a keen follower of the hunt which was then run by the Diplomatic Corps, and she hopes now to get it back on to the old footing as soon as the officers and officials have more time for amusement. Meanwhile, these Sunday turn-outs prevent the idea of hunting in Addis Abeba from dying a natural death."

liberated; the education of the young is being organised; the people on the land, who from time immemorial have merely scratched the earth for a living, are being introduced to more modern methods of cultivation; the Italians are even taking steps to get a rough idea as to the size of the population. "At present all the municipal duties in small towns are carried out by the resident or vice-resident as a temporary measure, but as towns grow in size and importance and the Italian population increases, proper municipalities with *podestas* will gradually come into being. For the first time in the history of Abyssinia a census is being attempted, and a statistical service is being organised. But these are not the simple undertakings that they are in Europe, and it will take about thirty years to complete the census alone. . . . If you consult reference books about the population you will find that it varies from twelve million to about five million inhabitants, and no one yet knows even approximately how many people there are in Abyssinia."

The general impression given is that the Italians will run it as a model colony. But the next question is: "What are they going to get out of it?" It may be remembered that before the invasion, when schemes were afoot for finding Italy compensation elsewhere, Signor Mussolini, with his usual gift for concise phrase, remarked: "I am not a collector of deserts." Many people in England cynically observed that if Abyssinia had been worth taking, we ourselves, in our less conscientious days, would have taken it. Major Polson Newman is completely sceptical about the vast mineral riches which some enthusiastic Italians envisaged; there is gold and there is platinum, but there is no Eldorado. Cotton will be grown; there is plenty of cotton in the world already, but Italy will like to have her own private supply; and there will be some settlement. One gathers, by implication, that the author (who is very strongly pro-Italian), does not share the view, held so strongly by propagandists a few years ago, that Abyssinia will "absorb" that surplus population which is so pent-up in Italy and which the Duce does his very best to encourage. "There are few visible results as yet to prove the possibilities of the country or the capacity of the Italians to make use of it. But, as time passes, European settlements will gradually grow up along the lines of communication.



ITALIAN BRIDGE-BUILDING IN ABYSSINIA, OF MODERN STYLE IN CONCRETE: (UPPER) A NEW BRIDGE ON THE DIREDDAWA-HARAR ROAD; (LOWER) WORK IN PROGRESS ON A BRIDGE.

"Before reaching Makalle we had passed bridges being built and were surprised to find such modern and up-to-date designs in a countryside so remote. I had always pictured Italian bridges in Abyssinia as being of a rough-and-ready nature, suitable for military purposes, but during our whole journey we saw none other than white concrete erections of a most elaborate and permanent appearance."

Illustrations reproduced from "The New Abyssinia." By Major E. W. Polson Newman. By Courtesy of the Publishers, Messrs. Rich and Cowan.

This is a book of facts, with no particular pretensions to style. It must therefore be reviewed as such. What, if any of us were to meet the author privately, would be the questions we should ask him?

* "The New Abyssinia." By Major E. W. Polson Newman. Illustrated. (Rich and Cowan: 15s.)



REBUILDING THE ABYSSINIAN CAPITAL: (UPPER) NEW STONE TUCULS IN A NATIVE QUARTER OF ADDIS ABABA; (LOWER) NEW ITALIAN HOUSES.

"The division of Addis Abeba into well-defined zones was already beginning to take shape. . . . In the central and residential zones arrangements had been made for re-adapting old houses and for temporary building to be replaced later by permanent houses. In the native quarters 180 new *tuculs* had been built. These were made of stone, with thatched roofs, and it was intended to increase their number as rapidly as possible."

of organised search parties. This mob was undoubtedly responsible for some loss of life and damage, but the extent of the destruction has been greatly exaggerated by anonymous eye-witnesses. The actual number of bodies buried by the Carabinieri was 786, which includes those shot at the New Palace and forty-seven Young Ethiopians executed by order of the military tribunal. There were no women or children among the casualties, and the total number killed cannot have exceeded 1000 natives."

FIGHTING-PLANES OF THE POWERS: IV.—MUCH-DISCUSSED ITALIAN CRAFT.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



THE ITALIAN AIR FORCE, WHOSE MACHINES SIGNOR MUSSOLINI RECENTLY DECLARED HAD "PLAYED HAVOC . . . IN THE SKIES OF SPAIN": BOMBERS AND FIGHTERS; INCLUDING THE SAVOIAS WHICH TERRORISED BARCELONA.

We here continue our series of illustrations of fighting-planes of the Great Powers. The Italian Air Force has gained a reputation that is grim—to say the least of it—this being enhanced by the notably frank remarks in Signor Mussolini's recent speech in the Senate. "Our 'C.R. 32' 'planes,'" he said, "although not so fast, have played havoc with the Curtiss and Napier 'planes' in the skies of Spain." Later, in the same speech, came the words: "War from the air must be conducted in such a way as to throw confusion into the dispositions of the enemy . . . to sap the moral of his people." One of these "C.R. 32" fighters is seen in the upper right-hand corner of this illustration. A revealing description of the raids on Barcelona has been given by the "Daily Telegraph" special

correspondent, Mr. H. W. Buckley. The machines which dropped the very heavy high-explosive bombs which wrought such havoc there on "Black Thursday" were apparently Savoia "81's" and "79's." These two typical Italian bombers are illustrated on this page; as is also the "RO 37," another machine which, it seems, has done good service for General Franco. The Breda "65" is adapted to what is known in this country as "ground strafing"—i.e., attacking small targets such as railways, bridges, troops on the march, and aerodromes. It is normally a two-seater but may be flown solo. The Breda "88" is an answer to the R.A.F. "Blenheim" type of bomber. We would add that our special artist has again had the assistance of Mr. Leonard Bridgman, co-editor of "All the World's Aircraft."

BOOKS OF THE DAY.

WITH the approach of Easter, which may afford to some a temporary escape from toil through travel, it seems appropriate to consider books that, in various ways, invoke the spirit of place. Topicality prompts me to begin with a historical and critical study of a great city which, at the moment, may not attract holiday-makers intent merely on amusement, namely "VIENNA." The Image of a Culture in Decline. By Edward Crankshaw. With 15 Photographs (Macmillan; 8s. 6d.). This book was written, of course, before the resounding events that lately changed the destiny of Austria, but while the author apparently did not foresee that particular dénouement, he suggests that trouble of some sort was to be expected. Referring to the fact that the Ring at Vienna has been re-named from time to time after various political upheavals, he goes on to say: "One is very much afraid that

to New York. He was eventually naturalised as an American citizen. In 1914 he became head of a press illustrating company, and began to practise the ingenious art of obtaining "scoops." "His first scoop," we read, "was a chance snapshot of Trotsky, then an unknown exile in New York." Since those days Mr. Garai has secured photographs of almost everyone of importance in the modern world, and in his book, which is marked by a strong sense of humour, he gives an entertaining account of his interviews with kings and other royalties, presidents, dictators, and many other celebrities. Curiously enough, as he tells us, he himself has never taken a photograph in his life, although he has been the cause of much photography in other men. He describes himself rather as "a news-picture-getter."

Just now, perhaps, the most interesting of Mr. Garai's reminiscences is that recalling his association with the

Ludendorff, who was later associated with Hitler in the Munich 'putsch.' It occurred to me that a homely picture of him might still count as a minor scoop, especially as he had not been photographed in interesting circumstances since the war."

It is soothing to turn from incidents that recall the restless Europe of to-day to a book which revives the glamour of the past, and, though it tells of many violent deeds, sees them softened by the mists of time. Such is "ROMANTIC SCOTLAND." The Story of the Shires. By D. C. Cuthbertson, Author of "Highlands, Highways and Heroes," "Carrick Days" and "Dream Roads." With 65 Illustrations (Eneas Mackay; 7s. 6d.). This is not a formal guide-book, but something much more attractive and inspiring—an appreciative survey by one whose enthusiasm for his native land is so infectious as to kindle similar feelings in his readers. The book is based on a series of articles contributed to *The Scottish Field*. "The series," writes Mr. Cuthbertson, "ran for fully two years, took me to many parts of our country, and, above all, deepened my regard and esteem for the Scots men and women who built our history and gave birth to our wonderful heritage of romance and tradition; who wrote our books and ballads, sang our songs, and fought our battles. It must not be accepted as history, but rather as a collection of anecdotes and tales, romantic incidents of years long past, each collated into its proper setting—the Shire—from which it sprang."

In view, perhaps, of the coming Empire Exhibition at Glasgow, Mr. Cuthbertson opens his story of the Scottish shires with a chapter on Lanarkshire. He does not, however, dwell on the history of the city itself, but pays eloquent tribute to the river which is the great nerve force of the county. "In the quiet uplands a crystal-clear stream," he writes, "it keeps pace with the old Roman road, until in time, through many changes and windings, it flows dark and earnest by the clanging yards of Govan and Clydebank. They say it cost £50,000 to dredge the small section where the 'Queen Mary' was launched. If so, the fact is merely symbolical, because vision and energy, sweat and treasure have made the river what it is to-day—a gateway to the seas of the world. The Clyde has made Glasgow what the city is to-day, the capital of Scotland in everything but name, and the making of the river is itself truly an epic story."

Lest there should be heart-burnings over this remark concerning Scotland's capital, I had better mention that the author is duly devout in his description of Edinburgh. He points out, however, that the Shire of Midlothian, small as it is, contains other interesting places. "For example, in Lasswade Scott had his home from 1798 to 1804, and it was in this old thatched house that he received a visit from Wordsworth. In an aisle of the old church lies Drummond of Hawthornden, and he, too, was visited by a great English poet, Ben Jonson. . . . In these days of



THE GOVERNMENT'S GUEST FROM EASTERN ARABIA INTERESTED IN THE ROYAL AIR FORCE: THE SULTAN OF MUSCAT AND OMAN, WITH AIR VICE-MARSHAL GOSSAGE, INSPECTING AEROPLANES AT HORNCHURCH.

The young Sultan of Muscat and Oman arrived in England, from New York, on March 28 for a fortnight's visit as the guest of the Government. The next day he placed a wreath at the Cenotaph, was received by the Secretary for India (Lord Zetland), and was entertained by the Government to dinner. On the 30th he had an audience of the King at Buckingham Palace, and on the 31st he visited the R.A.F. aerodrome at Hendon and flew to that at Hornchurch. His programme also included visits to Aldershot, Newbury Races, Portsmouth, the Houses of Parliament, the Mansion House, Cambridge University, Broadcasting House, the England v. Scotland football match at Wembley, and the de Havilland Aircraft Factory at Hatfield. The Sultan, who is twenty-seven and unmarried, succeeded his father in 1932. Last November he paid a State visit to India, and then started on a world tour, comprising Singapore, Japan, and the United States, where he was received by President Roosevelt. (*Planet News*.)

before long there will be another christening. . . . It is the natural forum of revolution." From the tone of his allusions to the present German régime, and to dictators generally, I imagine Mr. Crankshaw will have hardly rejoiced at the absorption of Austria. Yet in one passage, at least, he qualifies his criticism. "We don't want to be rude to Prussia," he writes, "much less to Germany, in any irrevocable way. That country . . . may yet become, if it does not first annihilate the rest of Europe by forcing it into some lunatic suicide pact, a pattern to us all, in some respects."

Again, though he did not anticipate the precise goal towards which "current politics" in Austria were tending, the author, in an historical retrospect, affords ground for supposing that what has happened there might have happened before but for certain obstacles since removed. "All through its history," he says, "Vienna has been linked with Germany, sometimes very closely, sometimes only loosely. It could hardly have been otherwise: the Habsburgs were German princes; Ostmark was a province of the German Empire; the Austro-German border in the region of Bavaria and Tyrol was for centuries extremely fluid. During the early years, the years which raised St. Stephen's as their loftiest monument, Vienna was entirely German. German Gothic was its natural expression; the masons who built the towers of the Cathedral were closely connected with Ratisbon; sometimes the architecture of what is now the Reich was influenced by Austria, sometimes the influence was reversed. Vienna might have remained German for ever. It was spared that fate by its proximity to Italy, and by the Habsburg land-lust." The Berlin-Rome axis has changed all that. Nevertheless, although the criticism of events has nullified this and other statements, Mr. Crankshaw's book remains valuable as a study of the decadence which we can now see was making Austria ripe for drastic change. Time will show whether or not it is a change for the better.

The next book to be mentioned, although its author's occupation has involved a great deal of travel, can hardly be classed primarily as a travel book. It is an autobiographical work by the chief of an important international agency for supplying news illustrations to the Press, and bears the title, "I GET MY PICTURE." By Bert Garai. With 24 Photographs (Bles; 10s. 6d.). Mr. Garai is a Hungarian by birth, the son of a schoolmaster, and began his career as a bank-clerk in Budapest, but, developing a wanderlust, he eventually gravitated—by way of Berlin, Hamburg, Paris and London (where he married)—

pioneers of Nazi-ism in its early days. "In the first half of 1921," he writes, "I went to Germany in the ordinary course of business. . . . This time my first stop was Munich. My correspondent in the Bavarian capital was Hoffmann, Hitler's friend. . . . As soon as I arrived Hoffmann told me that he was interested in a new political movement, which he was convinced would come to power in Germany within a few years. Of course, the total membership of the party was only six—but . . . Hoffmann explained the aims of the party. It was easy for me to approve them, as, in common with many other ordinary people, and in contrast with certain 'great statesmen,' I realised not only the injustice, but also the crass, criminal stupidity of the Treaty of Versailles."

With his usual prescience, and in accordance with his practice of accumulating pictures of potential notabilities, Mr. Garai obtained a portrait of Herr Hitler, which a few years later "sold like hot cakes" when he sprang into the news. The scene of his meeting with the future Führer is thus recounted. "One afternoon, the entire Nazi Party gathered, and I was introduced to them. They were all young men in their early thirties, and, apart from their bitterness against France and their fierce hatred of the Berlin Government, they were all, like our host, jolly good fellows. Hoffmann treated us to good Munich beer, and over this we talked politics. The only man who did not drink was Hitler; nor did he take an active part in our discussion. He sat almost motionless, with a stern, determined expression on his face, which was strangely accentuated by the lock of hair falling over his forehead. The others treated him with evident respect." Mr. Garai adds: "While in Munich on my earlier visit, I called on General



TO BE PRESENTED TO THE KING AND QUEEN AS AN EXPRESSION OF BELGIUM'S GRATITUDE TO BRITAIN FOR WARTIME HOSPITALITY TO BELGIAN REFUGEES: A GOLD AND SILVER MODEL OF THE CLOTH HALL AT YPRES.

The King of the Belgians on March 31 received the goldsmith, M. Marcel Wolfens, and his collaborators, who handed to his Majesty this reproduction of the Halls at Ypres, which is to be presented to King George and Queen Elizabeth by a committee desirous of expressing the gratitude of the Belgians who stayed in England during the war. (*Associated Press*.)

tramping and hiking it is interesting to remember that when Ben Jonson visited Drummond he walked the whole distance from London to Midlothian."

To a topographical series on the British Isles which already contains "My Scotland," by A. G. Macdonell, "My Ireland" by Lord Dunsany, and "My Wales" by Rhys Davies, has now been added a companion volume concerning the predominant partner, "MY ENGLAND." By Edward Shanks. With 31 Illustrations (Jarrolds; 7s. 6d.). Mr. Shanks is a poet, and naturally, therefore, one of his best chapters is "England of the Poets." He is also a humorist, and he writes with delicious irony, for example, on our national complacency and our attitude to foreigners; or, again, in explaining that the Navy is not

(Continued on page 646.)

THE MOST EXCITING BOAT RACE FOR YEARS: OXFORD'S SIGNIFICANT WIN.



ROUGH CONDITIONS FOR THE NINETIETH UNIVERSITY BOAT RACE, IN WHICH BOTH CREWS SHIPPED WATER: CAMBRIDGE (IN FOREGROUND) SLIGHTLY AHEAD AT CHISWICK, WHERE THE WATER WAS VERY CHOPPY; WHILE TWO DUCKS, APPARENTLY QUITE UNCONCERNED, SWIM THROUGH THEIR WASH. (*Topical.*)



THE FINISH OF THE BOAT RACE: OXFORD, LEADING BY TWO LENGTHS AND STILL COMPARATIVELY FRESH, COMING UP TO THE POST AT MORTLAKE FOLLOWED BY CAMBRIDGE, WHO, ALTHOUGH A TIRED CREW, WERE ROWING 38 AND REDUCED OXFORD'S LEAD BY HALF A LENGTH. (*Central Press.*)

The ninetieth University Boat Race will be remembered by two things—Oxford's fine win, which proved that their great victory last year, after thirteen successive defeats, was no mere flash in the pan, but due to the betterment of Oxford rowing; and, secondly, the weather conditions, for a strong westerly breeze had whipped the water into waves and both boats shipped it "green" before the race was over. Oxford have now won 42 races and Cambridge 47. Oxford lost the toss and Cambridge chose the Surrey side, but, with rough water, the Middlesex station was a little better and Oxford led from the start. At the

Mile Post Oxford were just over $1\frac{1}{2}$ lengths ahead, but Cambridge, going strongly and steadily, were overlapping just before Harrods'. Oxford led by two-thirds of a length at Hammersmith Bridge, but were passed at the "Stork" training ship and by the bottom of Chiswick Eyot Cambridge were half a length ahead. At Chiswick Steps Oxford again led and, although Cambridge succeeded in drawing level once more, they kept their advantage and slowly drew away to win by two lengths. Both crews were comparatively fresh at the finish and Cambridge came home with a fine burst of 38. The time was 20 mins., 30 secs.

THE WORLD OF SCIENCE.

WARNING COLORATION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

NO matter to what group of the animal kingdom we turn, we seem to find that the coloration of its members plays no special part in the "Struggle for Existence." Nevertheless, the exceptions to this rule are many. The professional zoologist, of course, is, and always has been, the guiding spirit in the search for truth, but many others, who modestly term themselves "amateur naturalists," have made valuable contributions to our knowledge of this subject, though they are generally hampered by knowing little or nothing of the fundamental facts about the nature of pigments and coloration. The pioneers in this study of coloration—Darwin, Wallace, Bates and Poulton—recognised four main types of coloration: "protective," "warning," "sexual" and "juvenile"; but Sir Edward Poulton, our greatest living authority, makes of these about a score of sub-divisions, the nature of which I cannot now discuss, for my main theme to-day is to be "Warning Coloration."

Among insects, some of the batrachia (frogs and toads), some reptiles, and some mammals, we find many instances of this kind. It is always a conspicuous coloration, black and white, black and red, black and yellow, in the form of sharply contrasted spots or stripes. And we are commonly told that

but rough handling is immediately followed by the exudation of a white juice and violent contractions of the body, so that this fluid may be squirted out, as a fine spray, for the distance of a foot. Burning pain and inflammation result if any of this enters the eyes. Moreover, if a few drops be introduced into the blood of any small animal, death speedily results. In the open wilds any young and inexperienced animal venturing to make trial of the taste of this creature in a sumptuous coat of black and gold, would have a

in its coloration, for the fore-part of the back is marked by three undulating white stripes; behind these are two, transverse, more or less U-shaped bands, and behind these again, near the base of the tail, a white spot. These white markings are on a black background. The tail is black, save the terminal half which is white.

They range from North America southwards, into Lower California and through Mexico and Central America to Costa Rica. As might be expected, they have split up into several geographical races. But having regard to the extensive range of climatic conditions, from the rocky ledges high up the slopes of the western mountains, to the hot, desert plains of the south-west, one would have expected wider differences than have been shown to be the case by museum collections. Insects seem to form their staple diet, but wood-rats, mice and small ground squirrels are also eaten, as well as small fruits.

All the skunks seem to be well aware, not of the nature of their coloration, but of the formidable nature of the amber-coloured fluid to which I have referred, which can be squirted from glands at the base of the tail. When threatened, they make not the slightest attempt to escape by flight. Instead, they turn the hind-quarters towards the source of danger and raise the tail high up. When they judge that the time has come, a full discharge from both glands is made, sending forth a fine spray for a distance of as much as five or six yards. Settlers living in the haunts of these creatures have told us that but a single drop of

1. THE COMMON SKUNK—POSSESSING A BLACK AND WHITE COLORATION WHICH IS EMINENTLY SUITABLE FOR A NOCTURNAL ANIMAL WISHING TO BE SEEN BUT AVOIDED.

In the northern part of its range the skunk often falls a prey to the great Eagle Owl, which can pounce on it from above and so take it unawares before it can eject its protective fluid from the tail-glands.

Photograph by Courtesy of Dr. Grögl, Zoological Gardens, Vienna.

lesson that would last for the rest of its lifetime. It would not be necessary to bring the full measure of this poison-battery into play. The very first bite would produce burning pains and spasms in the mouth and throat. These would suffice!

The salamanders in this connection are far less widely known than the skunks, of which there are several species, ranging from North, through Central, to South America. Herein black and white is the "hall-mark" of the tribe; it is, indeed, almost as common a form of "warning coloration" as is black and yellow, or black and red. But the amount of white in these several species, and in individuals of the same species, as well as of the pattern it forms, is somewhat disconcertingly varied, so that, in itself, this coloration, to be described presently, seems to have overreached itself. But it at once falls into the category of "warning coloration" when it is known that it is always associated with the power of squirting a most evil-smelling fluid from glands at the base of the tail.

The common skunk (Figs. 1 and 2) of Northern and Central America, like all the rest of the tribe, has a long tail which is carried high over the back when the animal is walking. The general colour of the body is black, or blackish, with a white streak on the forehead, a spot on the neck and two stripes running down the back. But in some individuals the white stripes do not extend beyond the neck, so that the back is entirely black. The smallest and most striking species of all is the little Spotted Skunk (Fig. 3), which is not much bigger than a squirrel. But it differs from all the rest of the tribe

that spray falling on any part of their clothing makes that garment unwearable for weeks! Carnivores out for a meal give the skunk a wide berth. But dogs, unused to the animal, are apt to get sprayed, with most unfortunate results; a drop falling into the eye, I am told, will induce temporary blindness. Hence, then, for wild animals, the livery of the skunk is indeed a "warning coloration."

The skunks are, it is to be remembered, closely related to the weasels, martens, and polecats, creatures which they seem in no way to resemble, so far as



2. THREATENING A DISCHARGE FROM ITS TAIL-GLANDS: THE COMMON SKUNK, WITH TAIL RAISED, AWAITING THE NEARER APPROACH OF A POSSIBLE ENEMY.

Apparently, this discharge is not made until the very last moment, possibly because it will not quickly be followed up by a second, as this extremely efficient fluid probably requires some time to form afresh.

Photograph by Courtesy of Dr. Grögl, Zoological Gardens, Vienna.

these "blazer" liveries have been "adopted" to show that the wearer, if slain, would prove to be inedible. But these creatures cannot "adopt" a coloration, any more than a man can be said to "adopt" red hair. So long as we continue to "dope" our minds with phrases like "in order to" and "for the purpose of," so long shall we remain seeking in vain for the truth we are professedly trying to find.

There seems, however, to be some intimate relationship between these vivid colours and nauseous taste, or the discharge of irritating and evil-smelling fluids, or of venom, often in lethal doses. The only known venomous lizard, the Heloderm, is coloured red and black; the Coral Snake (*Elaps*) is banded with black and red, and is very venomous. The Spotted Salamander (*Salamandra maculosa*) is black, with large, bright yellow spots, and, like the toad, when molested exudes acrid juices from the glands above the eye and along the back. When left in peace, or when handled gently, it is perfectly harmless,



3. THE LITTLE SPOTTED SKUNK—DIFFERING FROM ANY OTHER MEMBERS OF THE SKUNK TRIBE IN THE PATTERN FORMED BY THE WHITE STRIPES: THE TERMINAL PORTION OF THE TAIL IS WHITE.

outward appearances go. But there are exceptions to every rule, and we find it here in the Cape Polecat (*Ictonyx*), which, in its general coloration, bears a very striking likeness to some of the skunks. But can we bring this within the category of a "warning coloration"? For, although, in common with the rest of its tribe, it has a pair of scent-glands which can exude a most nauseating odour, there is no record of these being used as with the skunk. Some of my South African readers may be able to enlighten me.

ADDING TO OUR KNOWLEDGE OF PLANT GEOGRAPHY: FINDS IN "THE VALLEY OF FLOWERS" IN THE HIMALAYA.

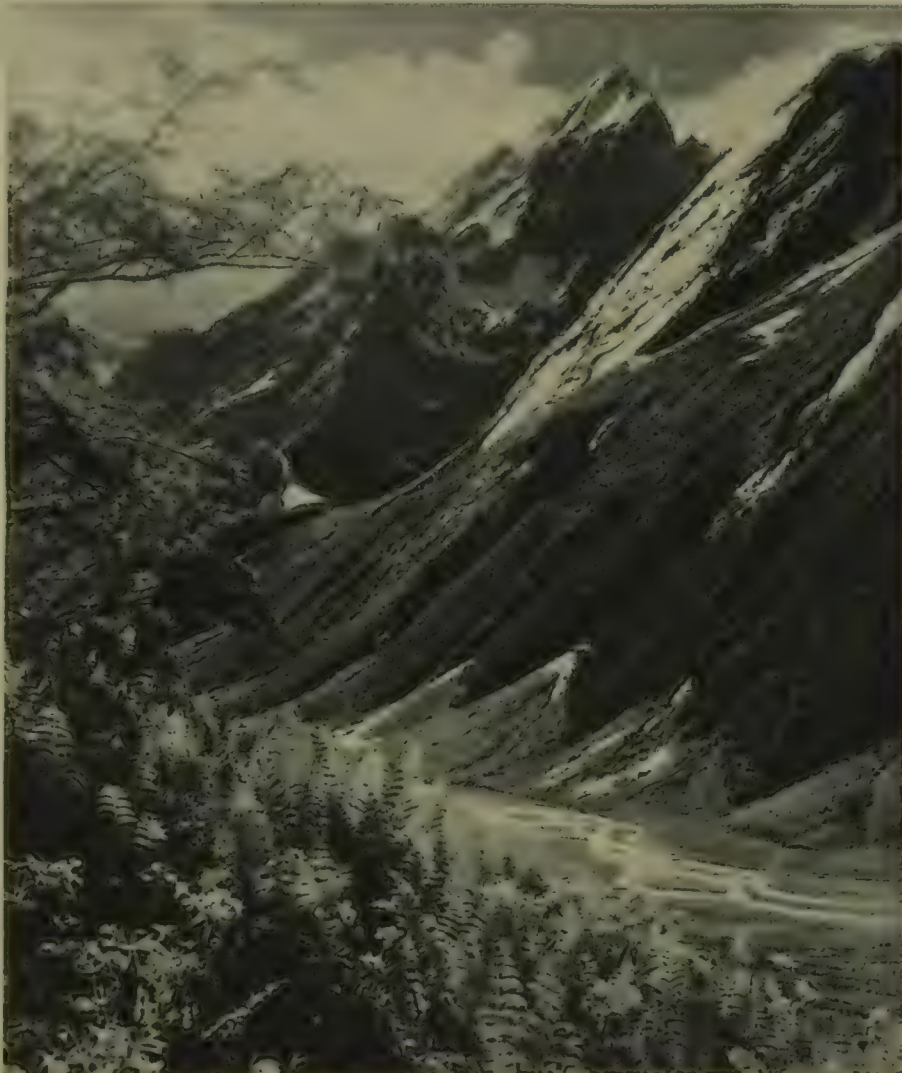
PHOTOGRAPHS BY F. S. SMYTHE. (COPYRIGHT RESERVED.)



A WOODLAND GLADE IN "THE VALLEY OF FLOWERS": A PHOTOGRAPH TAKEN IN LATE JUNE, WHEN MANY PLANTS WERE NOT YET IN BLOOM; BUT SHOWING *ANEMONE POLYANTHES*, THE FOLIAGE OF *ANAPHALIS NUBIGENA*, AND THE THISTLE-LIKE PLANT *MORINA LONGIFOLIA*.



A FLOWER FOUND IN THE ALPS BUT ATTAINING TO A FAR GREATER SIZE IN "THE VALLEY OF FLOWERS": *ANDROSACE PRIMULOIDES*, WHICH HAS HUGE UMBELS OF PURE WHITE, GROWING IN THE BHYUNDAR VALLEY.



WHERE FORESTS OF SILVER BIRCHES, RHODODENDRONS, FERNS AND INNUMERABLE FLOWERS MAKE A SUPERB SETTING TO A BACKGROUND OF MAJESTIC PEAKS: ON THE LOWER SLOPES OF THE BHYUNDAR VALLEY.



IN THE KHIRAUN VALLEY—PREVIOUSLY UNEXPLORED BY EUROPEANS: GIANT *IMPATIENS ROYLEI*, EIGHT FEET HIGH, WHICH HIGHER UP ADAPTS ITSELF TO THE CLIMATE AND GROWS NO MORE THAN EIGHT INCHES.

On his return, Mr. F. S. Smythe who, during his recent expedition to the Himalaya, photographed tracks made by the so-called "Abominable Snowman" (illustrated in our issue of November 13, 1937) sent to Edinburgh for identification a number of pressed specimens of plants he had gathered. With regard to this collection, Dr. J. M. Cowan, Assistant Keeper at the Royal Botanic Garden, Edinburgh, has stated: "The richness of the flora of the Western Himalaya, at least, of some of the upper valleys, is now beyond dispute. Mr. F. S. Smythe, by his recent expedition, has established this fact, for he has brought back from

there some 250 plants, many of them representatives of the most popular garden genera. This is not only a matter of general interest, but also an important addition to our knowledge of plant geography. . . . From the Western Himalaya, Kashmir, Garhwal, and Kumaon, fewer plants have come and we have been accustomed to look eastwards. . . . Mr. Smythe has drawn our attention again to the west; it is not without justification that he names the Bhyundar Valley 'The Valley of Flowers.' This valley and the country around it and beyond is in a region which has not had much attention from botanists and plant-collectors."

LIVING INSECTS AS "BLOSSOMS": PHROMNIA AS "FLOWERS."

PHOTOGRAPHS BY H. E. TYNDALE.



RESEMBLING A MINIATURE PORCUPINE WHEN SEEN AT CLOSE QUARTERS: THE PLANT-SUCKING INSECT PHROMNIA, WHOSE APPEARANCE LENDS ITSELF TO SUCCESSFUL CAMOUFLAGE. (ABOUT LIFE-SIZE.)



A CLUSTER OF PHROMNIA ON THEIR "HOST": INSECTS, FOUND IN THE JUNGLE OF ASSAM, WHICH, IN THE MASS, RESEMBLE WHITE BLOSSOM AND, THEREFORE, ESCAPE THEIR ENEMIES.



A PUZZLE FOR THE BOTANIST: A PLANT IN THE ASSAM JUNGLE COVERED BY A COLONY OF PHROMNIA, WHICH ARE FEEDING ON ITS SAP AND AT THE SAME TIME ARE CAMOUFLAGED BY THEIR AMAZING RESEMBLANCE TO SMALL WHITE FLOWERS.

From time to time, we have published photographs illustrating the protective coloration of species of insects, birds and beasts. In certain cases, this takes the form of camouflage, in the sense that the creature is coloured in such a way that it blends with its background or has the outline of its shape disguised by means of a disruptive pattern: in other instances there is a combination of the two—probably the most effective. Protection is afforded in still other cases by the

creature appearing to be something that it is not. For example, some harmless caterpillars scare off their enemies by their venomous appearance; and several species of butterflies have large round spots of colour, resembling eyes, on their wings. The photographs on this and the facing page illustrate the "disguise" of Phromnia, a plant-sucking insect occasionally found in the jungle of Assam and the Bengal Dooars. It is a member of the Fulgoridæ family, to which are allied

[Continued opposite.

MINIATURE "PORCUPINES" AS SPRAYS OF FALSE BLOOM: PHROMNIA.

PHOTOGRAPH BY H. E. TYNDALE.



NOT WORTHY OF A SECOND GLANCE FROM A FORAGING BIRD! A COLONY OF PLANT-SUCKING PHROMNIA, RESEMBLING SMALL WHITE BLOSSOM, SEEMING TO BE A PART OF THEIR PLANT "HOST" AND THUS AVOIDING DETECTION.

Continued. the Lantern-flies and a number of other species which have not yet been satisfactorily classified. When seen at close quarters, Phromnia resemble miniature porcupines and are coated with white wax, some of which falls off when they jump away on being disturbed. Their amazing protective camouflage only becomes apparent when a colony of them are seen distributed over a bush, for

then they resemble small white flowers not worthy of a second glance from a foraging bird: their prominence saves them from inspection and there is no "concealment." Another member of the family, the Flatinae, have large wings, coloured pink and green, and these seek protection in the same way, for they rest upon the stems of plants in a cluster, giving the impression of a flower-spike.

THE KADIR CUP: HORSES, PIGS, ELEPHANTS, CAMELS—AND WIRELESS.



SENDING OUT THE RESULTS OF THE KADIR CUP: A MOBILE WIRELESS UNIT PLAYING A PROMINENT PART IN THE ORGANISATION. (S. and G.)



CROSSING A NULLAH DURING THE COMPETITION: SPECTATORS ON ELEPHANTS AND BEATERS (SUPERINTENDED BY "SHIKARIS" ON CAMELS) IN TYPICAL KADIR COUNTRY. (Fox.)



AT THE FINISH OF THE FINAL HEAT: SPECTATORS AND JUDGES GATHER ROUND THE PIG SPEARED BY MR. G. E. V. KEIGHLEY. (Fox.)



INTERESTED SPECTATORS OF THE COMPETITION: SIR HARRY HAIG, GOVERNOR OF THE UNITED PROVINCES, AND LADY HAIG ON AN ELEPHANT. (Keystone.)



THE SEMI-FINAL HEAT: THOMSON (LEFT), WHO WAS UNSEATED, TUCK (CENTRE), AND HALIFAX HARD AFTER THE PIG. (Sport and General.)



THE WINNERS OF THE KADIR CUP: MR. G. E. V. KEIGHLEY AND SQUADRON-LEADER A. SINCLAIR'S MISSFIRE. (Sport and General.)

Squadron-Leader A. Sinclair's Missfire, ridden by Mr. G. E. V. Keighley, of the 19th King George V's Own Lancers, won the Kadir Cup on March 23. The runner-up was Captain P. H. J. Tuck, of the Royal Artillery, on Squeaker. Captain Tuck won the Cup in 1936. Owing to an epidemic among the horses, there were fewer starters this year than usual; but the competition for "the blue riband of pig-sticking" was as keen as ever. Among the distinguished spectators

who followed the event on elephants were Sir Harry Haig, Governor of the United Provinces, and Lady Haig. The Kadir Cup was instituted in 1869, and competitors may enter two horses. Heats are determined by lot and the gainer of the first spear qualifies for the next round. The word "Kadir" means the old bed of a large river, and such country abounds with wild boar, a quarry whose twists and turns and particularly his fierceness are a severe test of any pursuer.

QUEEN MARY ACCLAIMED IN SOUTH WALES: A VISIT TO A MINER'S HOME.



ABOVE.—THE FIRST ROYAL VISIT TO MAESTEG FOR 600 YEARS—SINCE EDWARD II.'S TIME: QUEEN MARY'S CAR AMID CHEERING CROWDS AFTER LEAVING THE TOWN HALL.
 BELOW.—QUEEN MARY'S INTEREST IN THE WELFARE OF THE UNEMPLOYED: HER MAJESTY ARRIVING AT THE HOUSE OF A MINER, MR. TALIESIN HOWELLS, IN BRIDGEND ROAD, MAESTEG.

Queen Mary was enthusiastically welcomed in Wales, where she stayed several days with Lord and Lady Plymouth at St. Fagans Castle. Although the visit was private, her Majesty showed her usual interest in welfare work, and fulfilled several semi-public engagements. On April 5 she went to Maesteg, a mining town.

Here she visited the Garth Social Service Club and an unemployed miner's cottage. At the Town Hall, she inspected a display of handicrafts. Her later programme included visits to the National Museum of Wales, a charity matinée at the Capitol Theatre, Cardiff, and the Personal Service League Depot at Pontypridd.

PHOTOGRAPHS BY G.P.U. AND FOX.

A WINDOW ON THE WORLD OVERSEAS: FOREIGN NEWS—PEACEFUL AND WARLIKE—IN PICTURES.



Left:
HONOURS FOR
ITALIAN AIRMEN
WHO HAVE BEEN
KILLED FIGHTING
IN SPAIN: SIGNOR
MUSOLINI
DECORATING THE
WIDOW OF ONE
OF THE DEAD PILOTS.

The fifteenth anniversary of the formation of the Italian Air Force was celebrated at all the big aerodromes of Italy on March 28. In Rome the ceremony was attended by Signor Mussolini in person, and he conferred medals upon the relatives of Italian airmen who had been killed in Spain. This occasion was followed, on March 30, by Signor Mussolini's remarkable speech in the Senate, in which he referred to the success of Italian 'planes in the Spanish war. (Keystone.)



EXPANDING THE DUTCH NAVY: THE NEW 4000-TON LIGHT CRUISER "TROMP" PROCEEDING TO HER TRIALS IN THE NORTH SEA.

The new Dutch light cruiser "Tromp" was authorised in 1931 and laid down at Amsterdam in 1936. Much aluminium was employed in her internal construction; and she cost some £900,000, about the same sum as our own light cruisers of similar tonnage built during the war. The "Tromp" was originally designed as a flotilla-leader of 2500 tons, but the design was expanded to the present proportions. She carries six 5.9-in. guns, which can all be used as anti-aircraft weapons. (Associated Press.)



"OUR FLEET OF SUBMARINES IS THE MOST POWERFUL IN THE WORLD":
SOME OF ITALY'S NUMEROUS UNDER-WATER CRAFT IN HARBOUR.

In his recent speech to the Senate on the Estimates for the Army, Navy, and Air Force, Signor Mussolini stated: "Our fleet of submarines is the most powerful in the world." Italy has eighty-six submarines in commission and twenty building, as compared with Great Britain's fifty-two with eighteen building. When Herr Hitler visits Italy in May he will see the Navy on manoeuvres and will undoubtedly be interested in these craft, in which Germany was once paramount. (L.N.A.)



AN ARRAY OF TWO-SEATER RECONNAISSANCE MACHINES OF THE ITALIAN AIR FORCE:
"MERIDIONALI" TYPES ON THE AIR-FIELD.

The Italian Air Force, which is attracting so much attention at the moment, is illustrated by a full-page drawing of its principal types on page 613 of this issue. Here are seen an array of two-seater reconnaissance machines. They are all "Meridionali" types—something of the nature of the "Ro. 37" which has a speed of 200 m.p.h., and mounts three machine-guns. Some of the machines, it will be seen, have water-cooled engines, and others air-cooled. (L.N.A.)



THE ONLY GIANT PANDA IN A ZOO: MEI-MEI—ONE OF WHOSE KIND MAY COME TO OUR ZOO—IN BROOKFIELD ZOO, CHICAGO.

Mei-Mei, the second Giant Panda cub captured by Mrs. Harkness, has just made her debut at the Brookfield Zoo in Chicago. For a short time she had a companion in Su-Lin, whose capture was the subject of an interesting book by Mrs. Harkness, but Su-Lin has now unfortunately died. A report states that an American hunter, Mr. Floyd-Smith, has obtained from native hunters four specimens, one of which is full-grown, and there is a possibility that a Giant Panda may yet be seen in the London Zoo. (Keystone.)



PRESIDENT CARDENAS, OF MEXICO, WHOSE POLICY IS CAUSING GRAVE DISQUIET, AT A GREAT DEMONSTRATION CELEBRATING THE EXPROPRIATION OF THE OIL COMPANIES.

President Cardenas' expropriation of the foreign oil interests in Mexico has produced a very delicate situation. The country would appear to be again threatened with chaos. Hitherto it has been largely sustained by the friendly policy of the United States, chiefly exemplified in the continuous purchasing of Mexican silver by the U.S. Treasury. These purchases have now stopped. President Cardenas is dependent upon left-wing support; yet the Mexican workers are, in turn, largely dependent upon enterprises run by foreign capital for their livelihood. (Planet.)

IN BRITAIN DURING THE PAST WEEK: A PICTORIAL COMMENTARY ON NOTABLE INCIDENTS AND OCCASIONS AT HOME.

METROPOLITAN POLICE.

You have just had your attention drawn to conduct which might have proved dangerous either to yourself or to other people on the road.

Casualties arising from similar incidents are taking place in large numbers on the roads every day.

The Police are doing all they can to reduce these accidents, but safety primarily depends on each individual road user.

PLEASE HELP US TO HELP YOU.

B-1/6 M.P.-14159/20,000. Mar./1938. w152 (4)(T)

THE NEW "COURTESY CAMPAIGN" FOR REDUCING ROAD CASUALTIES: A NOTICE TO BE HANDED BY POLICE PATROLS TO DELINQUENT MOTORISTS, CYCLISTS, OR PEDESTRIANS. (Topical.)

On April 4 the new police motor-cycle patrols, known as "courtesy squads," began operation on approach roads to London. They belong to a trained force to encourage courtesy and care among road-users, especially "road-hogs," "jay-walkers," and "suicidal cyclists." The scheme, which is to be tried for a year in London and the country, will cost £400,000. It was planned by Sir John Simon when Home Secretary, and the police training system was arranged by the Earl of Cottenham. London at present relies on cyclist patrols. Six other areas are using cars equipped with wireless.



ILLUSTRATING THE METHODS OF THE NEW ROAD PATROLS: A DEMONSTRATION OF A POLICE CYCLIST OF THE "COURTESY SQUADS" ASSISTING A MOTORIST. (Topical.)

H.M.S. "Edinburgh," a cruiser of the "Southampton" type and a sister-ship of the "Belfast" (launched on March 17), was named by Lady Gumley, wife of the Lord Provost of Edinburgh, on March 31. No sooner was the cruiser safely on the river than the keel-plates of H.M.S. "Mauritius," a "Fiji"-class cruiser, were laid down in her vacated berth. The "Edinburgh" has had six predecessors in the Royal Navy, the last being the armoured cruiser, "Duke of Edinburgh," which served in the Grand Fleet during the war, was present at Jutland, and was finally disposed of in 1920. (Sport and General.)



THE REARMAMENT PROGRAMME IN FULL SWING: H.M.S. "EDINBURGH" JUST LAUNCHED AND THE KEEL-PLATES OF H.M.S. "MAURITIUS" BEING LAID DOWN.



TELEVISION RECAPTURES THE SPIRIT OF THE FIRST OXFORD V. CAMBRIDGE BOAT RACE: THE OXFORD CREW FACE THE CAMERA IN 1823 ROWING COSTUME. Sunday television programmes were inaugurated on April 3 with a broadcast dealing with the first Oxford v. Cambridge Boat Race in 1829. The original Oxford crew were represented by members of the Quintin Boat Club wearing black straw hats, striped jerseys, and white canvas trousers, while the cox was resplendent in a white beaver top-hat. All wore dark-blue sashes and muffers. The "viewers" were able to appreciate how strenuous the early contests must have been in such clothing and how picturesque the event was at that period. (S. and G.)

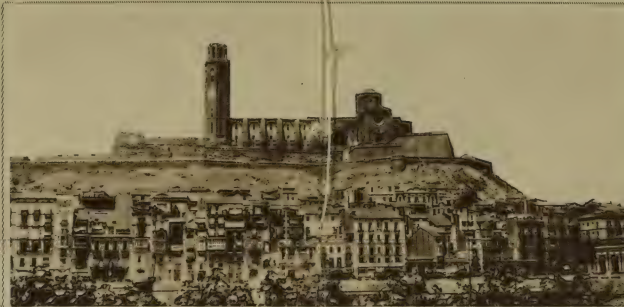


CALLED "THE CRAB" FROM HER CAPACITY TO MOVE SIDeways: A NOVEL FERRY-BOAT FOR THE ISLE OF WIGHT SERVICE—THE "LYMINGTON"—TAKING THE WATER. The "Lymington," a double-ended ferry-boat of novel design for the Southern Railway's service between Lymington and the Isle of Wight, was launched on April 1 from William Denny's yard at Dumbarton. She is the first British vessel with Voith-Schneider propellers, one at each end. They are operated by controls from the bridge, varying direction and force. An additional lever produces a lateral movement. Rudders are unnecessary. The boat accommodates 400 passengers and about twenty cars. (Central Press.)

THE REPUBLICANS' CATALAN FRONT CRUMBLES. THE DEFENCE OF LERIDA; REFUGEES ESCAPING INTO FRANCE.



THE BRIDGE AT BAGA DYNAMITED: A MEASURE TAKEN BY THE REPUBLICANS TO COVER THEIR RETREAT ON LERIDA; SHOWING THE RIVER CINGA, WHICH ROSE WHEN THE SLUICES WERE OPENED BY THEM. (Sport and General.)



LERIDA—ONE OF THE FOUR PROVINCIAL CAPITALS OF CATALONIA—CAPTURED BY THE MOROCCAN CORPS FOR GENERAL FRANCO: THE CITADEL, TAKEN BY THE MOORS IN A HAND-TO-HAND ENCOUNTER. (Planet.)



REPLACING THE BRIDGE AT FRAGA: INSURGENT ENGINEERS AT WORK ON A HALF-FINISHED TEMPORARY STRUCTURE WHICH WAS SUBMERGED WHEN THE RIVER ROSE AFTER THE OPENING OF THE SLUICES. (S. and G.)



BROKEN REPUBLICAN UNITS ESCAPE INTO FRANCE: A PARTY OF SOLDIERS, CUT OFF BY GENERAL FRANCO'S ADVANCE, CROSSING THE SNOW-COVERED PYRENEES. (Wide World.)



OVER THE FRENCH BORDER: A SPANISH REFUGEE; AND "GARDES MOBILES" GIVING HER BABY A DRINK OF MILK. (Kystone.)



THE WEARY TRUDGE TO SAFETY: A PARTY OF SPANISH REFUGEES HEADED BY A MAN WHO, ZENAS-LIKE, CARRIES HIS CHILD INTO EXILE ON HIS SHOULDERS. (Wide World.)



THE DEFENCE OF LERIDA: OVERCOME BY CONTINUOUS AERIAL BOMBARDMENT AND TANK ATTACKS: A CONCRETE PILL-BOX OF "HINDENBURG LINE" APPEARANCE. (Wide World.)



A REPUBLICAN ARMoured CAR CAPTURED BY THE NATIONALISTS NEAR FRAGA: THE FRONT OF THE MACHINE EQUIPPED WITH HEAVY CHAINS—PERHAPS FOR SWEEPING AWAY BOMBS THROWN IN ITS TRACK. (Wide World.)



ON THE WAY TO LERIDA: A SMALL PILL-BOX, WITH TWO SLITS, COMMANDING A ROAD; CAPTURED BY THE NATIONALISTS. (Wide World.)

By the evening of March 31 the advance columns of the Nationalist Moroccan Army Corps, commanded by General Yague, were within two miles of Lerida (of which further illustrations are on page 608), where strong resistance was met. The Republicans succeeded in opening the sluice gates of the dam on the River Cinga, above Fraga, and the swollen river submerged the temporary bridge built by the Nationalists at Fraga to replace that dynamited by the Republicans in their retreat. A long queue of Nationalist supply lorries formed, waiting for the bridge to be repaired, which was done when the river subsided. Lerida was soon being bombed regularly hour by hour. As the Nationalists advanced over the edge of Catalonia Republican refugees began to make their way over the Pyrenees into France. A party of about a thousand soldiers crossed the mountains, in small groups, from Barbastru, where the town fell into insurgent hands. They were taken to Bagnères de Luchon (Haute Garonne) and there disarmed by French mobile

guards. They were the remains of a Republican division which had been cut off. Many civilian refugees, including women and children, joined them in the long trudge over the mountains. The soldiers spoke of devastating air and artillery bombardments which made their carefully prepared positions in Aragon untenable. A referendum was conducted among the men at Luchon (who eventually reached the total of some 5000) giving them the opportunity of choosing whether to go back to Nationalist or Republican Spain. The polling was carefully conducted by the French authorities, and the big majority elected to rejoin their Republican comrades. On April 3, after days of fighting, Lerida fell. A fierce struggle developed for the possession of the castle which dominates the town. The Moroccans are described as scaling the slopes and driving out the defenders after fierce hand-to-hand fighting. The Nationalists claim to have captured a number of English members of the International Brigade at Lerida.



Der Erzbischof von Wien

Wien, am 10. März 1938

Sehr geehrter Herr Gauleiter,

Beigeschlossene Erklärung der Bischöfe übersende ich hiermit. Sie ersuchen daraus, dass wir Bischöfe freiwillig und ohne Zwang unsere nationale Pflicht erfüllt haben. Ich weise, dass dieser Erklärung eine gute Zusammenarbeit folgen wird.

Mit dem Ausdruck angedeilter Hochachtung

und Heil Hitler!

+ H. Kard. Innitzer

CONDEMNED IN AN UNOFFICIAL BROADCAST FROM THE VATICAN: THE LETTER SENT TO HERR BUERCKEL BY CARDINAL INNITZER, ARCHBISHOP OF VIENNA.

This letter, signed by Cardinal Innitzer and with the words "Heil Hitler" added in his own handwriting, was sent to Herr Buerckel, the Plebiscite Commissioner, with the statement of the Austrian bishops that it was their national duty to declare themselves for the German Reich, and that they expected all believing Christians to realise what they owe to their people. In a broadcast in German from the Vatican City on April 1, an unofficial speaker repudiated the action of the Austrian bishops and said that no faithful Catholic need consider himself obliged to adhere to their judgment. This speech was not reported in Italian or German newspapers. (Planet News.)



A NEW MEMORIAL IN VIENNA: THE ROOM IN WHICH HERR HITLER LIVED AS A WORKMAN RESTORED TO ITS ORIGINAL CONDITION.

Herr Hitler went to Vienna when he was sixteen (his father and mother having died) and sought admission to the Vienna Academy of Arts. He was not successful and had to become a builder's labourer in order to earn his living. The room he occupied during this period has been restored to its original condition and refurnished exactly as it was when the future Leader slept there. It will be preserved as a National Memorial to the Führer. (Wide World.)



THE AUSTRIAN LEGION RETURNS TO ITS HOMELAND: SOME OF THE MEN AT SALZBURG, WHERE THEY RECEIVED THEIR OLD FLAGS.

The Austrian Legion, formed of Nazis who took refuge in Germany, crossed the old frontier and entered Austria on March 31. At Salzburg they received back their old flags at a public ceremony, and on their arrival in Vienna held a rally on the Heldenplatz. An impressive feature of the reception took place in the cemetery in which Nazis who died during the late régime are buried. Their names were called out and the Legionaries answered "Present" to each one. (A. P.)

EVENTS IN THE GREATER REICH: AUSTRIAN NEWS; AND A FLYING RECORD.



NAZI CELEBRATIONS IN AUSTRIA: A CONCENTRATION CAMP IN WHICH DEMONSTRATORS WERE DETAINED UNDER DR. SCHUSCHNIGG'S RÉGIME SET ON FIRE BY OFFICIALS.

To symbolise the Nazi triumph in Austria, the Wollersdorf concentration camp, near Vienna, where Nazi demonstrators were detained under Dr. Schuschnigg's régime, was recently destroyed by fire. Before its destruction, officials made speeches in which they said that it was necessary to wipe out memories of the many Germans who had been arrested and interned in the camp. The fire was watched by great crowds, and their appreciation of the spectacle was very evident. (Associated Press.)



INCORPORATED IN THE GERMAN AIR FORCE: AUSTRIAN AIR FORCE OFFICERS RECEIVING A GERMAN FLAG FROM FIELD-MARSHAL GÖRING AT WIENER NEUSTADT.

The armed forces of Austria are gradually being absorbed into their German counterparts and, at a ceremony at the Wiener Neustadt Aerodrome on March 28, the incorporation of the Austrian Air Force into that of Germany was symbolised by the presentation of a German colour to a group of Austrian flying-officers by Field-Marshal Göring. The Austrian Army is being re-equipped with German uniforms; and the Danube flotilla has been placed under German command. (Associated Press.)



A NEW LONG-DISTANCE RECORD FOR SEAPLANES: THE GERMAN DORNIER "DO.18" AT RIO DE JANEIRO AFTER HER FLIGHT FROM START BAY TO CARAVELLAS.

On March 28 the German Lufthansa flying-boat "Do.18" was catapulted from the German seaplane carrier "Westfalen" at Start Bay, South Devon, and flew to Caravellas, 450 miles north of Rio de Janeiro, a distance of approximately 5100 miles, in 43 hours 15 minutes. This flight has broken the long-distance record of 4200 miles set up by Signor Stoppani, the Italian airman, last December, when he flew from Cadiz to Caravellas. Herr Werner von Engel was chief pilot on the flight. (Planet News.)

MAN VERSUS NATURE : THE SEA'S NEW INVASION OF THE NORFOLK COAST.



WHERE THE LABOUR OF SIX WEEKS, TO STRENGTHEN THE COASTAL DEFENCES AGAINST THE SEA, WAS RECENTLY UNDONE IN A FEW HOURS: AN AIR VIEW FROM OVER THE SEA LOOKING INLAND TOWARDS HORSEY, AND 350 ACRES OF RICH FARMING LAND SUBMERGED BY RENEWED INUNDATION.



THE WRECKED LINE OF DEFENCES LABORIOUSLY CONSTRUCTED, AFTER THE FEBRUARY FLOODS, WITH TIMBER PILES AND MASSES OF CLAY-FILLED SACKS: ANOTHER AIR VIEW LOOKING ALONG THE COAST NEAR THE MUCH-TRIED VILLAGE OF HORSEY, SHOWING HOW THE SEA HAS AGAIN BROKEN THROUGH.

The unfortunate village of Horsey, near Great Yarmouth, on the Norfolk coast, has again been the centre of encroaching tides, which in a few hours washed away the results of six weeks' strenuous toil. As shown in a photograph given in our issue of February 19, Horsey had then been isolated by the sea, which swept over the sandhills and penetrated some four miles inland. Villagers were rescued by punts and a motor-boat, and many cattle and horses were drowned.

Subsequently the whole working population laboured to repair the breach with bags of clay enclosed in a double line of timber piles. On April 4 came the news that this sea-wall had been completely wrecked by a fresh inrush of the waves. This time the spreading of the floods was less apparent, as it was a matter of depth rather than acreage. To-day deeper water covers 350 acres of rich farming land around Horsey. (Photographs by Keystone.)

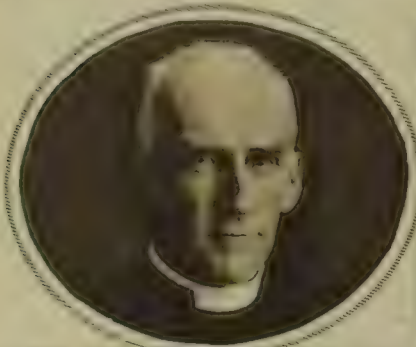
PERSONALITIES AND OCCASIONS OF THE WEEK: PEOPLE IN THE PUBLIC EYE; AND NOTABLE INCIDENTS.

LITHUANIA AND POLAND RESUME DIPLOMATIC RELATIONS: THE NEW AMBASSADOR, M. CASIMIR SKIRPA, PRESENTING HIS CREDENTIALS TO THE PRESIDENT OF POLAND.

The terms imposed on Lithuania by Poland by means of an ultimatum last month are already being complied with. The frontier has been opened to traffic for the first time in eighteen years and diplomatic relations have been resumed. Our photograph shows the new Lithuanian Ambassador, M. Casimir Skirpa, presenting his credentials to the President of Poland, M. Ignace Moscicki, at the Royal Palace Warsaw.



AN ULTIMATUM SOLVES AN EIGHTEEN-YEAR-OLD DISPUTE: THE POLISH AMBASSADOR TO LITHUANIA, M. CHARWAT, WELCOMED AT THE FRONTIER ON HIS WAY TO KAUNAS. In 1920 Poland seized Vilna, then the capital of Lithuania, and Lithuania replied by shutting her frontier to all traffic between the two countries and by breaking off diplomatic relations. Poland delivered an ultimatum last month, backed up by her troops, which were massed along the Lithuanian frontier, demanding the reopening of the frontier, the resumption of diplomatic relations, and the recognition of Vilna as Polish. Lithuania agreed to the terms. (*Planet News*.)



DR. W. H. FRERE.

Bishop of Truro, 1923-35. Died April 2; aged seventy-four. Was Select Preacher at Cambridge, 1901, and at Oxford in 1913 and 1914. Became a member of the Community of the Resurrection in 1892 and was Superior from 1902 until 1913 and again from 1916 to 1922. (*Walter Scott*.)



SIR HYDE GOWAN.

Governor of the Central Provinces, 1933-1938. Died April 1; aged fifty-nine. Entered the Indian Civil Service in 1902 and was Under-Secretary to the Government of the Central Provinces, 1904-1908, Financial Secretary from 1918 to 1921, and again in 1925-26, and Chief Secretary, 1927-32. (*Russell*.)



SIR EDMUND IRONSIDE.

Appointed to be Governor and Commander-in-Chief, Gibraltar, in succession to General Sir Charles Harington, whose term of office is due to expire in October next. Promoted to be Brigadier-General commanding the 99th Infantry Brigade in 1918. Served as Commandant of the Staff College, Camberley, 1922-26. Was Quartermaster-General in India, 1933-36, and subsequently G.O.C.-in-Chief Eastern Command. (*Universal*.)



THE SULTAN OF SELANGOR.

Ruler of one of the four federated Malay States. Died March 31; aged seventy-four. Celebrated, last September, the fortieth anniversary of his accession and received a message of congratulation from King George VI. addressing him as "My friend." Within the last few years, was involved in differences over the succession and had to consent to his eldest son being deposed in favour of the third, Tungku Laxamana, who was proclaimed heir-apparent. (*Vandyk*.)



SIR JOHN T. DAVIES.

Private Secretary to Mr. Lloyd George from 1912 to 1922 (during the latter's service as Chancellor of the Exchequer, Minister of Munitions, Secretary of State for War, and Prime Minister). Died March 31; aged fifty-seven. Had been a director of the Suez Canal Company since 1922. (*Elliott and Fry*.)



DR. HERBERT VON DIRKSEN.

To be the new German Ambassador in London, in succession to Herr von Ribbentrop. Served in the war. Became Director of the Far Eastern Department in the German Foreign Office in 1925. In 1928 was appointed to the Embassy in Moscow and in 1933 became Ambassador in Tokio. (*Associated Press*.)



THE KING OF ALBANIA'S SISTERS VISIT ENGLAND: (FROM L. TO R.) PRINCESSES RUHIJE, MAXHIDE, DANUSH (THEIR NIECE), AND MYZEJEN, AT WINDSOR.

The three unmarried sisters of King Zog of Albania, the Princesses Myzejen, Ruhije and Maxhide, who have been on a visit to the United States, arrived in England on March 28. On the following day they went to see their niece, Princess Danush, who is a student at Heathfield School, Windsor. It will be remembered that their brother, King Zog, is shortly to marry Countess Geraldine Apponyi; and the sisters are on their way back to Albania for the ceremony. Illustrations Bureau.



EXPELLED FROM AUSTRIA: MR. G. E. R. GEDYE, VIENNA CORRESPONDENT OF THE "DAILY TELEGRAPH."

Exactly one week after he had received an order of expulsion, which was rescinded, Mr. G. E. R. Gedye, correspondent of the "Daily Telegraph and Morning Post," was again ordered to leave the country by midday on March 28. The reason for this step was given as "the way in which the paper for which you work reports on this country." (*Wide World*.)

A PAGE FOR COLLECTORS.

A NATIONAL GALLERY CENTENARY OCCASION.

By FRANK DAVIS.

that your Majesty may enjoy it as much as earlier works of mine, as I desire to close these the days of my extreme old age in the service of the Catholic King my Signor . . .

Venice. 26 Oct 1568 [i.e., when Titian was 91].

The learned authors add acidly:

If the "Tribute Money" to which Titian alludes in his letter be that which once formed part of the treasure brought from Spain by Marshal Soult and now belongs to the National Collection, it bears the master's name,

yet displays a treatment far more crude and unsatisfactory than we can concede even to Palma Giovine in his bad days. Nor can it be supposed that Titian would send such a picture as his own to the King of Spain, unless he secretly despised, and could with impunity challenge the taste of the Monarch. . . . The flesh is of a bricky red, ill painted, smeary and raw.

This picture was bought at Marshal Soult's sale in 1852 for £2604, and, after many years of disgrace in the basement, has now been cleaned, and hung in

the new gallery, where one can judge for oneself whether the flesh is really "of a bricky red, ill painted, smeary and raw." Expert opinion sees in it the work of some gifted pupil working directly under Titian, who probably roughed out the design himself and possibly added some finishing touches. Anyway, here is a fine picture which has undergone romantic wanderings and caused infinite bother and heartburnings, restored—and justly restored—to a place of honour. It is not the only well-known work in the national collection which has been the subject of similar questionings and embarrassments; the first that comes to mind is the splendid "Christ Blessing Little Children," bought for £7000 in 1864 as a Rembrandt—and immediately condemned, given at least six different names, and to-day called simply

"Rembrandt School," to be admired by lovers of art rather than by worshippers of great names.

A magnificent *cassone*, two tondos by Raffaelino del Garbo (c. 1476-1524), and two important pictures by Filippino Lippi (c. 1457-1504) comprise the bequest of the late Sir Henry Samuelson—Filippino, son of the Carmelite Friar Filippo and of the nun Lucrezia, the Filippo who speaks in the Browning poem (incidentally, who reads Browning to-day?) and plunges into a classic and most effective split infinitive—

You should not take a fellow eight years old

And make him swear to never kiss the girls.

The two Filippino panels, "Moses Striking the Rock" and "The Golden Calf," are particularly welcome additions to the gallery, with their naïve but gracious movement, dramatic gestures and fairy-tale character. Art, say some critics, should not concern itself with anecdote—it is not the business of the painter to tell a story. Of the two, "The Golden Calf" is perhaps the finer composition, arranged with the greater skill: its details, too, are more amusing, for while the crowd is dancing in ecstasy in the foreground, the people in the tents on the right are indulging in what Hollywood might describe as an orgy—you can see some charming little figures in silhouette behind the canvas walls.

The two pictures present a delicious and distinguished aspect of that marvellous moment in European development in the latter part of the fifteenth century when, not only some bodies, but all the minds of men were young.



PART OF THE SAMUELSON BEQUEST TO THE NATIONAL GALLERY, WHICH CELEBRATES ITS CENTENARY THIS YEAR: A FIFTEENTH-CENTURY FLORENTINE CASSONE PAINTED WITH SCENES FROM A TOURNAMENT.

This *cassone*, or wedding chest, forms part of the bequest made to the National Gallery by Sir Henry Samuelson. It is the product of a Florentine workshop; is painted with scenes from a tournament on the front and sides; and dates from 1460-70. The size of the front panel is 15 in. by 51½ in.; and of the side panels, 14½ in. by 17½ in.



THE SUCCESSFUL CLEANING OF ONE OF THE FILIPPINO LIPPI PAINTINGS BEQUEATHED TO THE NATIONAL GALLERY BY SIR HENRY SAMUELSON: A DETAIL OF "THE GOLDEN CALF" (ILLUSTRATED ON PAGE 631) BEFORE THE CLEANING; SHOWING THE DIRTY, CRACKED VARNISH.—[Reproductions by Courtesy of the Trustees of the National Gallery. Crown Copyright Reserved.]

ON April 8, 1838, a brand-new building on the north side of Trafalgar Square, where had previously stood the Royal Mews in the midst of a huddle of eighteenth-century slums, opened its doors for the first time to the public. The National Gallery, as we know it to-day, was presenting its familiar façade and what Ruskin called its "preposterous" portico to London. Five rooms in the west wing housed the nucleus of the collection, the pictures acquired from the Angerstein estate in 1824—thirty-eight in number and costing £57,000—a few additional purchases, and the noble gifts of Sir George Beaumont and the Rev. W. Holwell Carr: the east wing was occupied by the Royal Academy, which did not move to its present building until 1869. The public seems to have appreciated its new show-place—indeed, it flocked into the rooms during wet weather with such enthusiasm that the fastidious complained loudly of the odour of the rank-scented many; it also very quickly took a delight in criticising the sins of commission or of omission of the Director and the Trustees, who, in their turn, squabbled more or less amicably with the Treasury, and, in general, received little thanks for their successes and intemperate abuse for their failures. The English character does not alter much in a hundred years, and one can parallel recent outcries about over-cleaning and bad bargains many times since the Gallery was first formed. People were very shocked when Eastlake cleaned some of the pictures in 1846—an old master was hardly considered authentic unless it was covered by a dirty layer of oil and varnish—and were there not equally sincere and agitated protests last year when Velasquez's "Silver Philip" appeared upon its wall freed from the pollution of more than half a century?

The centenary is being celebrated in two ways—by the opening of yet another room, which will be used mainly for specially arranged exhibitions, and by the display of several new, and one forgotten, pictures. Let us discuss the latter first—its history is not unamusing, for its purchase was considered "scandalous," and was one of the many complaints which led to the appointment of a Select Committee in 1853.

In the inventory of the Escorial, near Madrid, a note appears against a picture by Titian. "Taken away by Marshal Soult." There is a letter (quoted in full by Crowe and Cavalcaselle, Vol. II., p. 388), in which Titian writes as follows to Philip:

Most Invincible and Potent King,

I finished within the last few days the picture of "Our Lord and the Pharisee Showing the Coin" which I promised to your Majesty, and I have sent it with the prayer

THE NATIONAL GALLERY CENTENARY: WORKS IN THE NEWLY OPENED ROOM.

REPRODUCTIONS BY COURTESY OF THE TRUSTEES OF THE NATIONAL GALLERY; WITH THE EXCEPTION OF THE PRINT.



OUTSTANDING PAINTINGS IN THE SAMUELSON BEQUEST TO THE NATIONAL GALLERY HUNG IN THE NEW GALLERY OPENED THERE ON THE OCCASION OF THE CENTENARY: CHARACTERISTIC TONDOS BY RAFFAELINO DEL GARBO (1476-1524), A PUPIL OF FILIPPINO LIPPI; "THE VIRGIN AND CHILD WITH SAINTS, CATHARINE OF ALEXANDRIA AND MARY MAGDALENE" (LEFT); AND "THE VIRGIN AND CHILD WITH TWO ANGELS."



THE CENTENARY OF THE NATIONAL GALLERY: TRAFALGAR SQUARE A HUNDRED YEARS AGO—WITHOUT FOUNTAINS; THE GALLERY HAVING THE FAMILIAR PORTICO, WHICH RUSKIN THOUGHT "PREPOSTEROUS."



AN END PANEL OF THE SAMUELSON CASSONE (ALSO ILLUSTRATED ON PAGES 629 AND 631): A WINGED KNIGHT ON HORSEBACK; PERHAPS AN ALLEGORY OF LOVE CONSIDERED APPROPRIATE TO A MARRIAGE-CHEST.



"THE TRIBUTE MONEY": A PICTURE FROM THE STUDIO OF TITIAN; LOOTED FROM THE ESCORIAL BY MARSHAL SOULT; BOUGHT BY THE GALLERY AS A TITIAN IN 1852; AND THEREAFTER THE SUBJECT OF MUCH CONTROVERSY IN ARTISTIC CIRCLES.

Samuelson's bequest was made at the end of last year, and the pictures were brought to England from his house in the south of France. The work of Raffaellino del Garbo, painter of the two tondos seen here, used to be confused with that of Botticelli and of Filippino Lippi (whose pupil del Garbo was). The Virgin with the Two Saints came from the Pucci collection at Florence, and was described by Crowe and Cavalcaselle as one of the artist's masterpieces. Another version of The Virgin and Two Angels is preserved in Berlin. Both pictures are marked by that quality of melancholy sweetness which was the origin of the sobriquet "del Garbo"—his real name being Raffaellino Capponi. The artist accompanied Filippino Lippi to Rome, where he was employed in the Capello della Minerva, and painted some figures of angels in the vault which were more admired than the work of his master. In the end, however, the cares of a large family proved fatal to the growing reputation of del Garbo, causing him to sink into a state of listlessness and apathy; and he is said to have died in great poverty. "The Tribute Money" is a work with a very interesting and a somewhat chequered history, which is given in full by Mr. Frank Davis on our "Collecting" page.

The centenary of the National Gallery coincides with the opening of a new picture gallery there, in which the works of the Samuelson bequest, illustrated on these pages, are being exhibited, together with the "Studio of Titian" painting which the gallery has not hitherto found room to hang. Sir Henry

THE NATIONAL GALLERY'S NEW ROOM: A CASSONE AND FILIPPINO LIPPIS.

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THE FRONT PANEL ON THE CASSONE WHICH FORMS A PART OF THE SAMUELSON BEQUEST TO THE NATIONAL GALLERY, AND IS EXHIBITED IN THE NEW PICTURE GALLERY THERE: A SPIRITED PAINTING OF A TOURNAMENT; THE WHOLE CHEST BEING A TYPICAL PRODUCT OF THE LEADING FLORENTINE CASSONE WORKSHOP.

AS mentioned on the opposite page, the works of art in the Samuelson Bequest to the National Gallery are being hung in the new picture-gallery opened there on the occasion of the centenary. The *cassone*, of which the panel reproduced above forms the front decoration, is illustrated on our "Collecting" page. The painted panel is full of most interesting details, and it is hoped, by studying the shields, to establish what families were taking part in the

[Continued below.]



ONE OF THE PAIR OF SAMUELSON FILIPPINO LIPPIS: THE WORSHIP OF THE GOLDEN CALF (c. 1500); AFTER CLEANING.

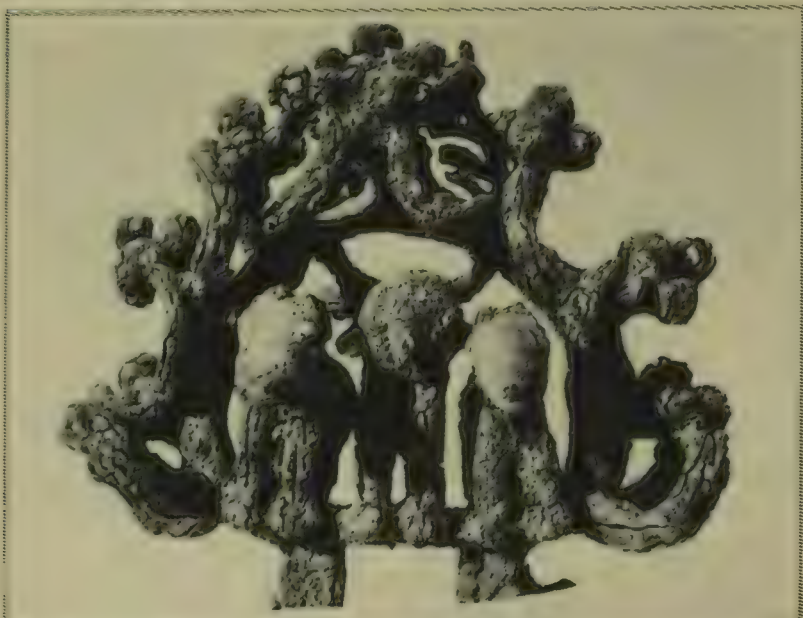


tournament. The Filippino Lippis are late works; painted about 1500. The painting of "Moses Striking the Rock," has at some time been transferred from the original panel to canvas, and so cannot be cleaned. Its condition is not good; but that of "The Golden Calf," which is on its original panel, and has been most successfully cleaned, is now excellent. A detail of the picture as it was before cleaning is shown on our "Collecting" page.

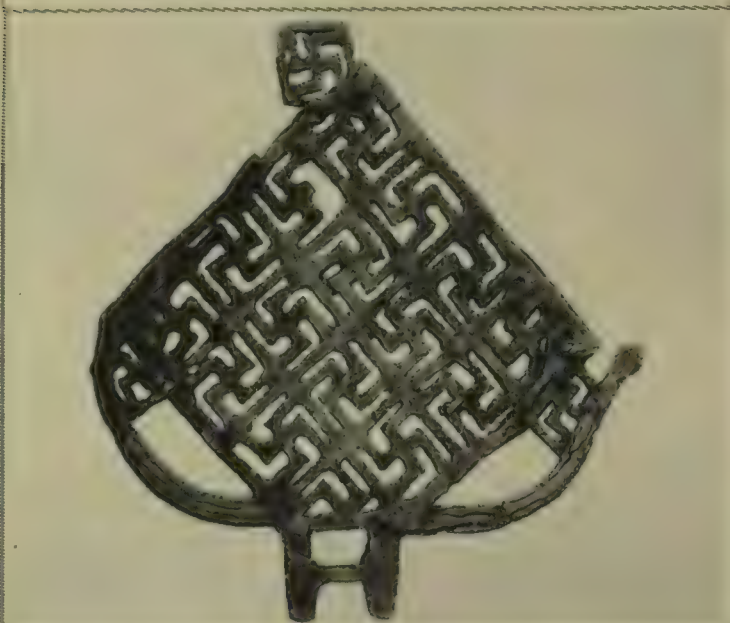
"MOSES STRIKING THE ROCK": THE OTHER SAMUELSON FILIPPINO LIPPI; WHICH IT HAS NOT BEEN POSSIBLE TO CLEAN.

THE SWASTIKA IN ASIATIC TURKEY OVER 4000 YEARS AGO ; WITH OTHER METAL-WORK PIECES FOUND IN ROYAL TOMBS.

PHOTOGRAPHS BY DR. HAMET ZUBEYR KOSAY, DIRECTOR OF THE ETHNOGRAPHIC MUSEUM AT ANKARA.



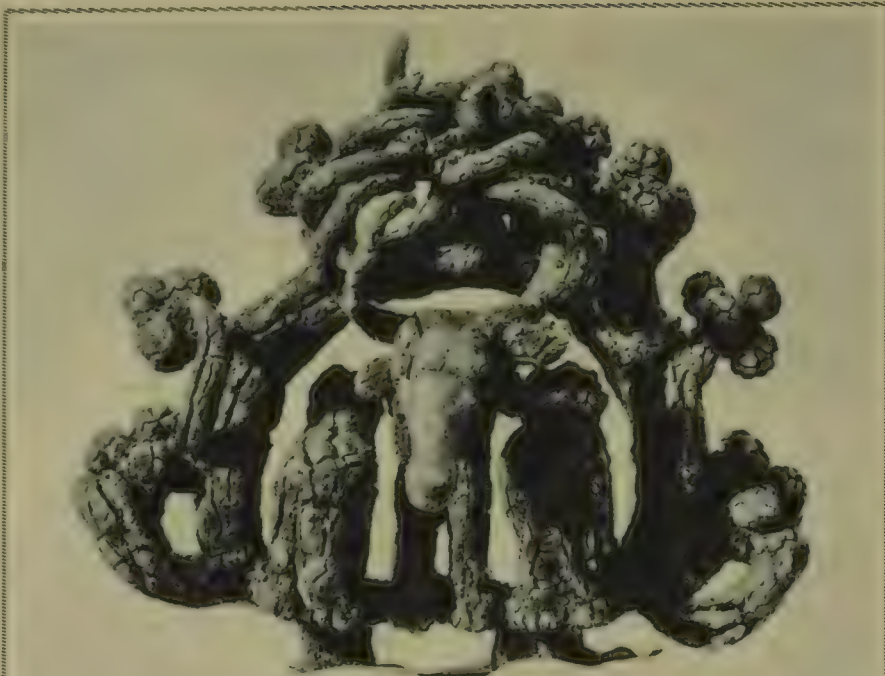
A COPPER "STANDARD" OF OPEN-WORK DESIGN WITH ANIMAL FIGURES: ONE OF THE DISCOVERIES AT ALACA HUYUK.



WITH A RUNNING SWASTIKA DESIGN: ANOTHER COPPER "STANDARD" FROM ALACA HUYUK, IN THE VALLEY OF THE RIVER HALYS.



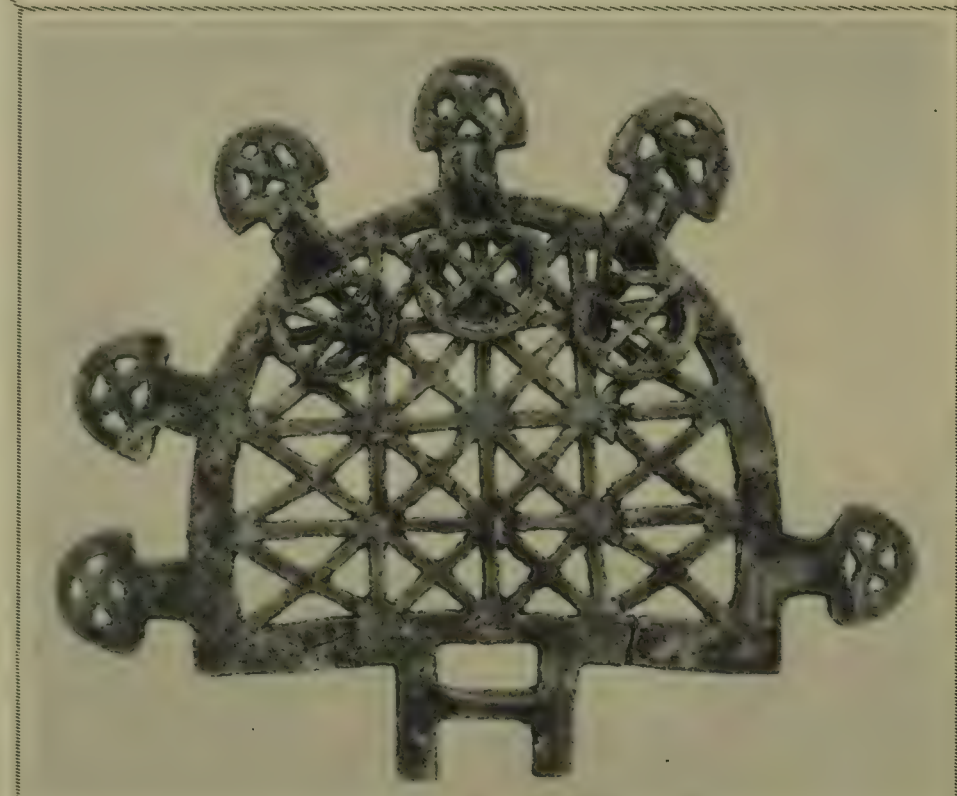
ANOTHER OPEN-WORK "STANDARD" FROM ROYAL TOMBS AT ALACA HUYUK, NEAR THE RIVER KIZIL-IRMAK (ANCIENT HALYS).



THE SAME OBJECT AS IN THE ADJOINING ILLUSTRATION, SHOWING THE CENTRAL ANIMAL'S HEAD, AND BACK VIEWS OF THE OTHER TWO.



A COPPER "STANDARD" INCLUDING FIGURES OF A STAG AND TWO FAWNS WITH THE HEADS SILVER-PLATED: ANOTHER WORK OF THE THIRD MILLENNIUM B.C.



AMONG THE ALACA HUYUK DISCOVERIES, SOME OF THE FINEST KNOWN SPECIMENS OF ANCIENT METAL-WORK: AN OPEN-WORK COPPER "STANDARD."

In sending us the interesting photographs given on this and the opposite page, a correspondent writes: "Excavations by members of the Turkish Historical Society at Alaca Huyuk, in the Halys basin, have recently brought to light a series of remarkable 'royal tombs' of the third millennium B.C., in which have been discovered some of the finest examples of ancient metal-work ever found in archaeological researches. Many of the copper, gold and silver vessels are in forms hitherto only familiar in the medium of clay, and then principally in the regions of Ahlatlibel and Troy. These, which are now to be housed at the Museum Etnografik at Ankara, include ornaments which, although essentially barbaric in

conception, indicate a higher technical level of metallurgical execution than anything previously unearthed of this period. For instance, a number of beaked jugs, cups, and keeled bowls in gold and silver are of particular interest, since their nearest counterparts found elsewhere have been made of some other material. A spear-head with hooked tang and a copper 'frying-pan' suggest connections with early Cycladic culture in the Aegean, whilst a number of hammer-headed pins, in the opinion of Professor Gordon Childe, who is contributing an article on archaeology for the new Book of the Year to be published by the 'Encyclopædia Britannica' this month (April), prove contact with the Kuban culture

(Continued opposite.)

DISCOVERIES SUGGESTING ASIATIC INFLUENCE ON TROJAN CRAFTSMEN.

PHOTOGRAPHS BY DR. HAMET ZUBEYR KOSAY, DIRECTOR OF THE ETHNOGRAPHIC MUSEUM AT ANKARA.



AMONG DISCOVERIES DESCRIBED AS "SOME OF THE FINEST EXAMPLES OF ANCIENT METAL-WORK": A GOLD JUG FROM A ROYAL TOMB.



A GOLD CHALICE OF THE THIRD MILLENNIUM B.C.: ONE OF VARIOUS VESSELS OF A TYPE HITHERTO KNOWN ONLY IN POTTERY.



DECORATED WITH SILVER INLAY: A COPPER FIGURE OF A STAG AMONG THE REMARKABLE EXAMPLES OF ANCIENT METAL-WORK FROM ALACA HUYUK.



WITH SILVER MASK AND INLAIS IN THE FORM OF CIRCULAR PATTERNS ON THE BODY: ANOTHER STRIKING FIGURE OF A STAG IN COPPER.

Continued.
of South Russia. The artistic work of these early masters is illustrated by rather stiff figures of stags and human beings in copper and silver, and a number of open-work 'standards,' in the designs of which the swastika sometimes appears. Nevertheless, despite the high technical quality attained in the jewellery and metal-work discovered—and it must be remembered that even iron was used for ornaments—the Anatolian civilisation would still appear to have been barbaric and without writing or even seals. Generally speaking, the results of these recent excavations bear out the belief, current at any rate since 1929,

that at least a good deal of the knowledge of metallurgy possessed by the craftsmen of ancient Troy was transmitted to them on the Dardanelles across the plateau of Asia Minor. By the third millennium B.C., the date of the tombs now unearthed, there were numbers of small townships around Kusura, near Afyon Kara Hissar, and Ahlatlibel, near Ankara, where metal was used along with stone tools and worked into forms already familiar from Troy and Central Europe. These latest discoveries, therefore, form a further interesting link in substantiating the close connection between the two peoples."

THE CHARM OF MUSIC.

"LA RONDINE" AND STUDIO OPERA.

By FRANCIS TOYE.



MARCELLE DENYA.

Soprano from Paris Grand Opera. Arranged to give a recital at the Grottrian Hall on April 8; the programme to include songs by Mozart, Lully, Rameau, César Franck, Ravel, Chabrier, Debussy and Fauré.

merits of this unfamiliar opera. As a good many people know, "La Rondine" started life as an operetta. To be accurate, it was intended that it should start life as an operetta, but Puccini almost at once, finding the convention unpalatable, threw in his hand and turned over the libretto to his faithful and talented collaborator, Adami, for it to be turned into a "straight" opera. Adami did his work well enough, but there is no denying that "La Rondine" remained something of a hybrid. The waltzes, delightful though they are, irresistibly suggest the Viennese school of operetta: we might almost be listening to Léhár. On the other hand, they are treated with a skill and a sincerity of feeling altogether beyond the capacity or, at any rate, the practice of that talented gentleman. Indeed, the whole of the second act is a truly remarkable essay in virtuosity of treatment and of scoring, not unworthy in parts to be compared with the rather similar second act of "La Bohème." But I am inclined to think that the main trouble lies in the story. It might have passed muster in operetta form, but, raised to the dignity of opera, it is too reminiscent of "La Traviata."

Nevertheless, I cannot see why, in practice, "La Rondine" should have remained the practical monopoly of Monte Carlo. Apart from the exceptional mastery of the scoring, already praised, there are some excellent tunes and half-a-dozen pages at least of real beauty. I should have thought that some enterprising impresario might possibly have done very well with it. At any rate, in a world so strikingly deficient in contemporary operas of any merit whatever, "La Rondine" would seem to be worthy of more attention than it has in fact received.

This studio performance of "La Rondine" reminds me that Mr. Wilfrid Rooke Ley has been finding fault with some remarks on studio opera in general that appeared a few weeks ago in this paper. I refuse to make the cheap point that Mr. Ley, who acts as the narrator at these functions, is so intimately concerned with them that he is likely to be prejudiced in their favour. On the contrary, I have every reason to believe that he is genuinely convinced of their perfect suitability to contemporary English tastes and conditions. I should have been better pleased if he had not put in my mouth—or, shall we say, attached to my pen?—opinions and criticisms that I never made; but let that pass. What I cannot let pass is his assertion that "while Mr. Stanford Robinson remains in charge of studio opera his singers will get the best training in how to sing opera that is possible in England." With due respect, this is nonsense. What is more, I have never yet met any practical musician who thought otherwise.

First and foremost, let me make it quite clear that the competence of Mr. Stanford Robinson does not enter into the matter at all. I am taking it for granted, as, to the best of my belief, I am justified in doing. But Mr. Stanford Robinson might possess all the attributes of Orpheus and St. Cecilia rolled into one and I should still deny that, even in the comparatively narrow limits of England, studio opera could possibly be the best training-ground for operatic singers. For two reasons.

First, I do not believe that what may be called microphone effectiveness can ever be, or should ever be, the ultimate or even the main object in the general training of singers. If, as may unfortunately happen in the future, we decide to breed a race of singers to be kept exclusively for microphone purposes, the matter would be different;

I WONDER if many of my readers took the opportunity a few days ago of listening to the B.B.C. studio performance of Puccini's "La Rondine." It was a real opportunity, for, to the best of my knowledge, this particular opera has never been publicly performed in England. Moreover, the performance, under the direction of Stanford Robinson, was quite good, if in no wise inspiring; there were very few cuts; Mr. Ley's well-spoken narration should have made the action

but so far we are immune from this ignominy, in serious music, at any rate. It is not true that a voice heard through the microphone is in every way identical with a voice heard away from that dangerous but useful piece of mechanism. The microphone can flatter as well as deform. It does not always do either, but everybody who has had practical experience of it knows that it can. For instance, defects of what in singer's jargon is called "resonance" may be remedied;

an impression of power may be given where there is no power. On the other hand, where a voice is merely inclined to hardness, the inclination may be magnified to such an extent that the effect seems far more unpleasant than it actually is.

Perhaps I may be allowed a personal instance. I have in my time done a great deal of broadcasting, but several years passed before I learnt that, to give the effect of my natural voice, I had to speak a great deal more softly and with definitely less resonance than I used in ordinary life. And what is true of speaking is perhaps even truer of singing. So that I believe that singers, trained, so to say, before the microphone, are exceedingly unlikely to become good singers for other general purposes. To avoid misunderstanding, let me say in passing that I admit that a perfect singer will in all probability sound equally perfect with or without the microphone. There are, however, few perfect singers; very few.

The second objection is, perhaps, even more fundamental: an

opera singer cannot be trained away from an audience. By this I do not mean that a person cannot learn his rôle or the proper production of his notes in private. That, however, is only the beginning of opera training. It must never be forgotten that the opera singer is, or should be, in part an actor. For he must act not only with the expression of his face and the movement of his body but with the inflections of his voice. Now there is one thing about which, to the best of my belief, all actors are agreed, and that is the importance of acting of the reactions of an audience. It is only by the test of such reactions that the validity or the invalidity of effects can be gauged. Again, an audience stimulates or depresses as does no other factor

that has yet been discovered. Let the technique of an actor be of the most consummate finish, the highest intensity can only be achieved when there is a maximum of receptivity among those in front of him.

Hence the well-known fact that actors in the legitimate theatre are not really ever satisfied for long with the medium of the films. Like Antæus in the fable, they lose strength if from time to time they are not brought into contact with the earth on which they were nurtured. Admittedly, in the case of the films there are other factors, such as the excessive repetition, the mechanics of production, and so on. But all are agreed that the lack of audience, if not the sole factor, is one of the most important factors of all.

The operatic actor, then, in a studio performance suffers from much the same disability. Doubtless he can, and often does, overcome it if such a performance is the exception, not the rule. But I very much doubt, even granted that his technique had already been acquired and perfected in the theatre, whether he could survive on an exclusive diet of studio opera. And I am quite sure that studio opera alone could never make him a consummate, or even a very good, artist.

Granted, then, that studio opera is in itself desirable, I do not believe that it could exist for long unless there were opera houses to act as training-grounds for its singers. Perhaps Mr. Ley would not in reality deny this, but his over-confident statement does, in fact, amount to such a denial, if he means it to be taken literally. Heaven knows that the opportunities for the training of opera singers in this country are neither many nor brilliant. But there is a theatre called Sadler's Wells and another at Glyndebourne, where, in varying measure, opera singers can learn the rudiments of their job. For this purpose, better a day on their stages than a thousand in the studios of Broadcasting House.



KATHERINE ARKANDY.

Soprano. To give a recital at the Grottrian Hall on April 28, assisted by the Boyd Neel String Orchestra. Played Polly Peachum during the long run of "The Beggar's Opera" at Hammersmith.



JOSEF HOFMANN.

A concert in celebration of the golden jubilee of Josef Hofmann will be held at Queen's Hall on April 25. Sir Adrian Boult will be conducting the B.B.C. Symphony Orchestra. Hofmann first played in public at the age of six and toured Europe when only nine. He made his first tour of America in 1887, when his health gave way and he had to rest for six years, reappearing in public again in 1894.

Left:

REGINA SCHEIN.

Arranged to give a 'cello recital at the Grottrian Hall on April 6, with Ivor Newton at the piano.

Right:

LILY PONS.

To make her only appearance at Queen Charlotte's Hospital Seventh Celebrity Concert at the Queen's Hall on April 26.



BLANCHE MARCHESI.

Gave her last recital at the Wigmore Hall on March 29, in celebration of her seventy-fifth birthday. She sang seated; and gave a full-length recital programme of twenty pieces in four languages. (Associated Press.)

STORIES OF THE CLANS No. 2

The Camerons of Erracht like their kinsmen of Lochiel, bear a sprig of oak for a badge. Unlike other clan badges the oak is not an evergreen, and its fading was generally held to be unlucky. But the Camerons find the oak of good omen; for the old leaves never wither and fall till young leaves are there to replace them.

The Erracht tartan is of late origin. In 1793 Allan (later Sir Allan) Cameron of Erracht raised the 79th or Cameron Highlanders. There was at the time fierce litigation between him and the trustees of Lochiel, and Allan refused to use the clan tartan for the regiment. He would have one of his own, and the task of designing it was entrusted to his mother. The set she devised has now come to be recognised as that of Cameron of Erracht.



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I T ' S G O O D — I T ' S G I L B E Y ' S

The World of the Theatre.

By IVOR BROWN.

TRAGICAL-FARCICAL.

THE promoters of Mr. R. E. Sherwood's play "Idiot's Delight," at the Apollo Theatre, obviously took a risk. A war-play, with war raging in several countries, war in the air, war in the offing? "Journey's End" might delight the world, however grim its tragedy, when nobody suspected that such a journey might shortly be obligatory on the youth of many nations. Yet I do not fancy the chances of Mr. Sherwood's famous play in a revival at the moment.

"Idiot's Delight" has for its setting an hotel in the Alps where four countries meet, one of which has an important military aerodrome hard by. Rumours of general war prevail. Frontiers have been closed. Passengers are held up and wander, baffled, bored, and disconsolate, into the hotel. Even millionaires cannot move. The wireless seems to be blocked. The suspense becomes dreadful. Then the bombing aeroplanes go up, and not all return. There will be reprisals. They are coming. . . . How near the hotel that aerodrome is!

It is topical. It is terrifying. Yet the first night's performance suggested that the public had been briskly entertained, and I was happy to hear a day or two later that the audiences were coming in well. What was it that was averting the natural distaste for so sharp

dropped), Macbeth's Porter, and Cleopatra's peasant with the asps. The Fool in "King Lear" is different, because he is more of a daft genius than a humorous simpleton; one whose wit is woven into the very stuff of the tragedy and not imposed for a brief moment on its surface. In "Idiot's Delight" there is no deliberate comic relief of that episodic kind. It is really a play about a comedian involved in a tragedy, and this fellow, whom Mr. Massey enacts so entertainingly, with his lively troupe of querulous girls, treads his measure at the heart of the play and is not a superficial decoration.

This play is by an American and has had a big American success. It is the kind of thing which the American Theatre does very well, because it is not oppressed by the tradition that a tragedy or a play of tragic circumstance need be terribly solemn. As a matter of fact, only one person is actually killed in "Idiot's Delight," and he certainly asks for trouble. What becomes of the rest we do not know. We have our fears, of course, our terrified apprehensions. But we have also lived with them, laughed with them, seen into their pretences and their angry, hungry hearts, and agreed with the railing protest of Thersites; "Still wars and lechery." Never for a moment have we been afflicted in the theatre with the sense of being in a lecture-room where the Noble Tragedian announces that, if we have tears, we should be prepared, in the interests of Drama and of Culture, to shed them now.

In short, we have been to the theatre. We have seen the players, and the players have played for us with whole hearts and rare talents. There has been none of that atmosphere of "betterment" which at one time got itself fatally imposed on the more ambitious end of the English Theatre. Do not the more serious English playgoers feel that "a good play" ought to be rather boxing—at any rate, that it ought to be free from the presence of dancing-girls and wise-cracks and other worldly diversions? This point of view insists that a tragedy shall be intoned like a church service, and this point of view, incidentally, once wrought severe damage to the cause of Shakespeare in this country.

Fortunately, we are escaping. It is no longer deemed a cultural obligation to sit in solemn silence in front of intoned tragedies. Shakespearean production has been lightened, livened, and humanised. The possibility of tragical-farcical has been admitted by those who would previously have deemed that sort of thing to be outrageous. That "Idiot's Delight," a war-play with wild laughter in the heart of it, a tragedy with a musical-comedy chorus, has been gladly accepted by the public is to me a most welcome sign, not merely because it happens to be a good play, but because it happens to be the kind of good play which deserves to be encouraged, the play of mixed moods.



"IDIOT'S DELIGHT," AT THE APOLLO THEATRE: HARRY VAN (RAYMOND MASSEY) TRIES TO DISCOVER IF IRENE (TAMARA GEVA) IS THE GIRL WITH WHOM HE HAD AN AFFAIRE IN OMAHA.

after vicissitudes, achieves its prospect of bliss, while the clown goes sadly out into the wind and the rain, or an elder watches the happy



"IDIOT'S DELIGHT": CAPTAIN KIRVLIN (TERENCE NEILL) TELLS IRENE (TAMARA GEVA) AND HARRY VAN (RAYMOND MASSEY) TO GO TO THE BOMB-PROOF CELLAR.

a reminder of death in the air? The fact, surely, that "Idiot's Delight" is a farce as well as tragedy, a life-play as well as a war-play. Its principal rôle is partly a comic one (with song and dance), and the victims of European crisis contain a troupe of six American dancing-girls who have been touring the Balkan cabarets. Mr. Raymond Massey, whose command of humour has been somewhat forgotten by the public owing to his association with nervously emotional parts, is at the top of his form as a vagrant American Jack-of-all-trades who is at present "compère" to this bevy of squealing "cuties," and is pleasantly free with his conversation on all subjects, including European politics.

Here, then, is the fundamentally tragic situation with a comic content, strong drama played with a farcical tempo. At first it may seem an impossible mixture. Did not Shakespeare himself attempt this sort of medley, the interlacing of the ridiculous and the sublime, in "Troilus and Cressida," which piece, however much it may fascinate the scholar and the student of Shakespeare's mind, has never enjoyed much popularity in the playhouse? "Troilus and Cressida," with its bitterness of banter, its mockery of the classical heroes, its passages of tedious political exposition, and its amazing declarations of physical passion, may be defined as a League of Shakespearean Notions. The public, apparently, has always deemed these notions to be not enough.

It is commonplace that if you can efficiently mix tears and laughter in the theatre, the result should be safe for success. That statement suggests a comedy with a vein of pathos, some gentle mirth with gentle sorrow, the whole neither tickling the ribs nor attacking the tear-ducts with too crude or too violent a touch. The theatrical triumphs of the world are full of those pieces in which young love,

cavalcade of youth with sighs for his own frustration. But that sort of thing is entirely different from the mixture of farce and tragedy in "Idiot's Delight," where it is not so much a mild composition of laughter and tears that is offered as a violent blend of bombs and blondes, disaster and wise-cracks, the devil's handiwork and the frailty of man.

That sort of confusion is quite different from "comic relief" as that is generally understood. Comic relief in Shakespearean tragedy means the interpolation of isolated parts or episodes, Osric and the Gravediggers, Othello's Clown (nearly always



"THE ZEAL OF THY HOUSE," AT THE WESTMINSTER THEATRE: THE FOUR ARCHANGELS (DOUGLAS VINE, RAF DE LA TORRE, ALAN NAPIER, AND ALAN JUDSON) REJOICE OVER THE REPENTANCE OF WILLIAM OF SENS (HARCOURT WILLIAMS).

"The Zeal of Thy House," by Dorothy L. Sayers, whose detective-stories are enjoyed by a very wide public, was produced last year in the Chapter House of Canterbury Cathedral. It tells the story of the rebuilding of the choir of the cathedral by William of Sens, and is based on a contemporary account. In the play, the accident which incapacitated William so that he could work no more is the direct result of his denial of God's power to complete the work without him. He becomes conscious of his sin and expresses repentance.



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JOHNNIE WALKER — born 1820, still going strong

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

PARKING without lights on private property received something of a shock recently by the conviction of a motorist at Lydney, Gloucestershire, for leaving his car without lights after dark, although the car at the time of the alleged offence was standing on private property, a piece of ground owned by a brewery company and adjoining one of its houses. According to the R.A.C. solicitor, the legal position is that, under the Road Transport Lighting Act, 1937, the obligation to light a vehicle arises on any road, a road being defined under the Act as "any public highway and any other road to which the public has access." The question as to whether any particular road is one to which the public has access within the meaning of the Act is one of fact in each particular case, after due examination of the circumstances in which the road is used and the degree of limitation, if any, which is placed upon the use of the road by the owner of the property over which the road passes.



REDISCOVERING THE BEAUTY OF THE ENGLISH COUNTRYSIDE IN SPRING: THE OWNER OF A "FLYING STANDARD" "TEN" IN A QUIET BY-ROAD. The "Flying Standard" "Ten" is a full four-seater with well-less floors, built-in luggage-accommodation, sliding roof, and full equipment. Prices range from £172 10s.

If in any particular case there is definite evidence that it is not the intention of the owner of the property to allow the public access except casually, or if, for instance, he closes the road from time to time in order to assert the rights of private ownership, then it would be arguable, probably with success, that the road was not one to which the public has access within the meaning of the Act. The R.A.C., emphasises, therefore, that although the magistrates' ruling in this case is one which might not necessarily be upheld in other courts, it illustrates the risk of prosecution which motorists run in leaving their cars without lights on ground which is open to free access by the public, although private property.

Great effort is being made by dealers to please their customers now that the sale of motors is rising daily. Those who leave their Ford

car at a dealer's depot for attention now find a pleasant and useful little message awaiting them on the steering-wheel when they return to drive the car away. This is headed, "Thank you: may we wish you a pleasant journey." It adds:

"We have carried out your instructions carefully and trust the work will be satisfactory. In addition, we have (1) wiped the steering-wheel; (2) cleaned the windscreen; (3) topped the radiator; and (4) checked the oil and petrol." At the foot of the memo. is a note of the quantity of petrol in the tank and of the oil-level. The Ford Company, who sponsor the courtesy tags, are doing all they can to make service of their cars efficient and pleasant.

Purchasers of new cars will find that many makers are now

recommending comparatively thin oil for engine lubrication. To motorists who have been brought up to believe that only thick oil is good oil, this change in practice will come as a surprise. The



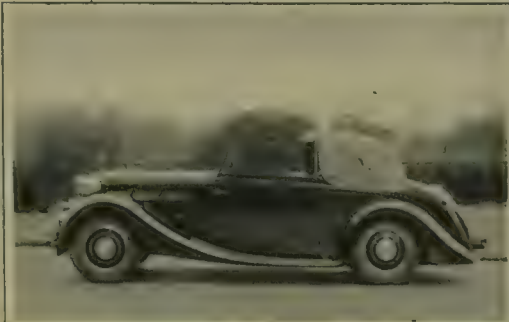
ONE OF THE YEAR'S OUTSTANDING DEVELOPMENTS AMONG CARS WITH ECONOMICAL RUNNING COSTS: THE NEW FORD "EIGHT" SALOON, SUCCESSOR OF THE FAMOUS "POPULAR" FORD, 200,000 OF WHICH HAVE BEEN SOLD. The new Ford "Eight" saloon has spacious bodywork with enclosed luggage-accommodation, well-less floor, body-conformity seating, and tubular-frame front seats. Newly-designed braking of the fully compensated type is an important chassis feature. The well-known Ford 8-h.p. engine has been improved in detail.

explanation is, however, simple. Experienced engineers have realised for a long time that thin, or lighter, oils offer many advantages over thick. It has, for instance, always been known that thin oil, owing to its greater fluidity, would reduce engine friction. It has also been proved to reduce petrol consumption, and to cut down cylinder wear. The difficulty has been to produce an oil which is thin when cold, and not too thin when hot. Light oils have now been developed by C. C. Wakefield and Co., Ltd., which overcome this difficulty, and the car manufacturers are now able to recommend their use. The new Castrolite oil in its three grades fulfils all different engine requirements, which is a big step forward in its popular use.

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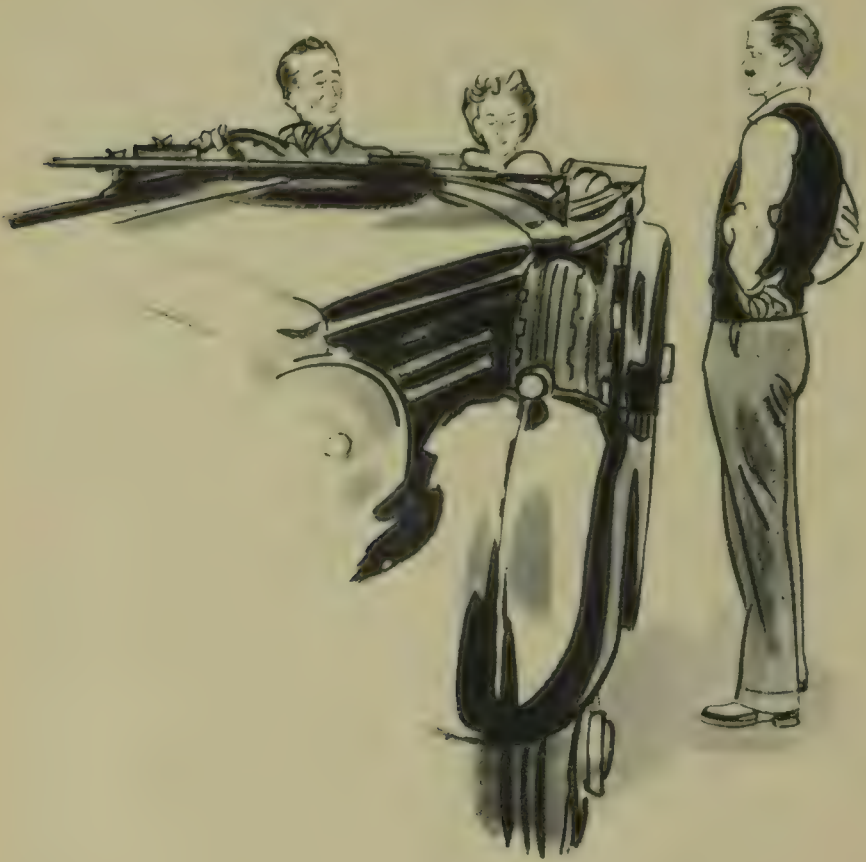
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THE PLAYHOUSES.

"THE PAINTED SMILE," AT THE NEW.

IT is a relief to see a murder-play in which no bucolic policeman spends most of the second act cross-examining witnesses; in which no apparently asinine, but actually very shrewd, amateur detective lounges about in the hall of a country cottage; in which there are no French windows opening on to a lawn to facilitate the exit of unwanted characters: in short, to come across a new setting. The scene is an Artist's Tent off the "Big Top" during a performance of a travelling circus. The raucous blare of a circus band is heard in the distance; near by, the voice of a fortune-teller, anxious to tell of a dark, handsome stranger for sixpence. Galileo, a conceited trapeze artist, is found murdered. First of all suspicion falls on the crippled acrobat he has replaced. Then on a roller-skating artiste he has been pestering with his advances. Next on the village doctor, who is engaged to the girl. The doctor's peculiar habit of always wearing gloves may suggest something to readers of "finger-print" fiction. Then there is a philosophical clown, addicted to reading Schopenhauer. For those who like a long-odds guess, there is a silent clown. He never speaks. All the time he is peering through the flap of the curtain, watching for the cue for the trio. A clever creation this, played with the right touch of ferocious concentration by Mr. Stuart Burge. It is not, however, the mystery that really matters. As there are no rural constabulary involved, one feels that the murderer's neck will never be in danger. The real circus atmosphere and the cleverly contrasted characters give the play its interest. Miss Greta Gynt, a young Norwegian playing her first speaking part in this country, makes a great success as the roller-skater. Her accent is well-nigh perfect. Mr. Walter Hudd



RELICS OF OLD LONDON TO BE PRESENTED TO THE MUSEUM OF SYDNEY: A GROUP COMPRISING A ROMAN HAND-MILL; A BRICK FROM THE CITY WALL OF ROMAN LONDON; A BOWL MADE BY "SOLLUS," A.D. 100; A FIRST-CENTURY FLAGON; AND A SECTION OF WOODEN

WATER-PIPE.

As part of their scheme for distributing to the museums in the great cities of the Empire specimens of the antiquities found in the City of London, the authorities at Guildhall Museum are sending an interesting collection to the Museum of Sydney, New South Wales. There are well over a hundred objects in this series, ranging from Roman pottery to eighteenth-century clay pipes. Of the specimens illustrated on this page it is sufficient to say that the "Greybeard," the stoneware bottle with the device of a bearded face on the neck, is decorated with the arms of the Duchy of Cleves, as borne by Anne of Cleves, the fourth wife of Henry VIII.

Sport and General.



REPRESENTATIVE SPECIMENS OF THE ANTIQUITIES FOUND IN THE CITY OF LONDON WHICH ARE TO BE SENT TO AUSTRALIA: A "GREYBEARD" STONWARE BOTTLE, DECORATED WITH THE ARMS OF THE DUCHY OF CLEVES AND ONE OF THE FIRST ENGLISH GLASS WINE-BOTTLES (c. 1680).

plays with a nice touch of humour one of those drunken journalists authors delight in drawing. Miss Alexis France gives a charmingly girlish performance; and Mr. Aubrey Dexter makes a richly humorous figure of the Ring Master. Whether or no the author, Mr. William Templeton, has given us an authentic "Peep Behind the Scenes," it is a very interesting one.

"MOONSHINE," AT THE AMBASSADORS.

One would endure much for the pleasure of seeing and hearing Miss Maire O'Neill and Mr. Arthur Sinclair. But, unfortunately, Mr. A. G. Thornton's farcical comedy is a little too much. The plot is so involved, that, even giving it serious thought afterwards, it is impossible to follow its ramifications. It starts off well enough. The scene is a taproom of an Irish inn. Miss O'Neill is the landlady, who apparently never hears the chink of a coin from one month's end to another. Mr. Arthur Sinclair is the local ne'er-do-well. He has just returned from a "visit" to Dublin, where he has spent six months at no expense to himself. It appears he offered "hospitality" to a straying pig and that the owner took this amiss. On a holiday comes a young Englishman anxious to trace his Irish ancestry. Mr. Sinclair quickly convinces him that not only is he the rightful squire of the village, but descended from the most famous of the Kings of Munster. For some baffling reason, the young man is kidnapped. Also, his sweetheart arrives on the scene from London. His elderly business partner also drives up in a Rolls Royce, which is stolen, thus complicating the plot even more. It is all very confusing, and not very funny. Miss O'Neill and Mr. Sinclair do well, but their support is not of the best.

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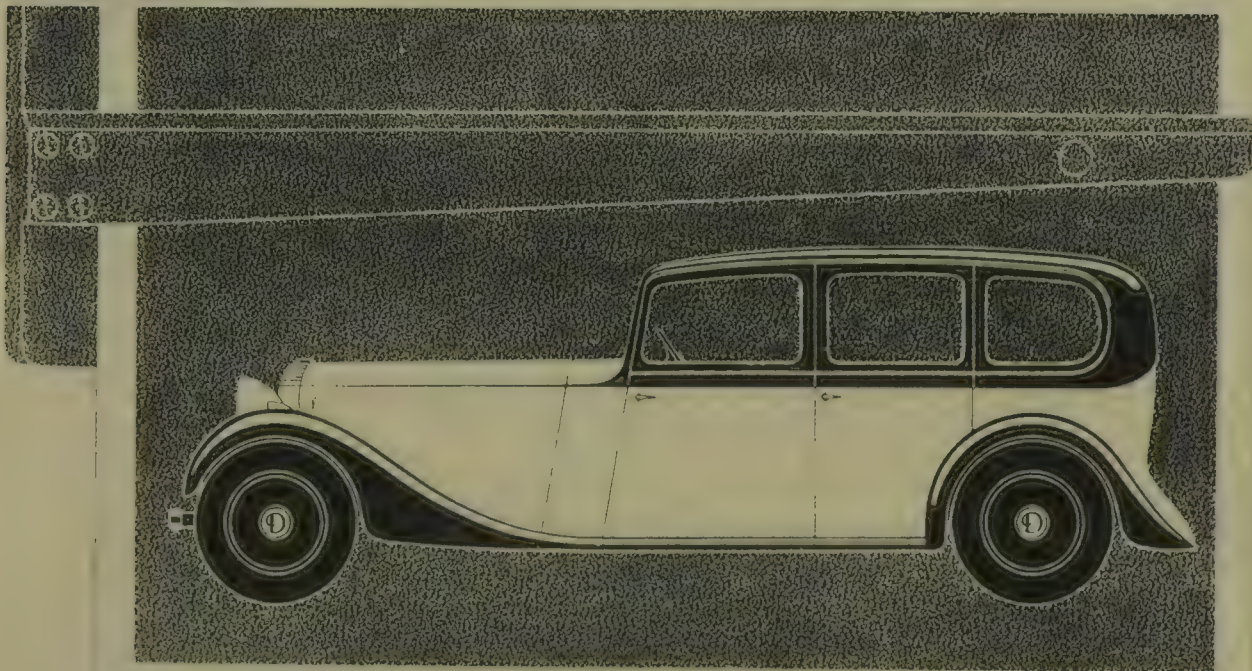


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THE WORLD OF MUSIC.

RACHMANINOFF AND BEECHAM.

THE collaboration of great musical virtuosos in a concert is rarely to be heard nowadays, and the reasons are almost exclusively commercial, since it is clear that if one celebrity can fill the Queen's Hall, it is superfluous, from the financial point of view, to add another. Therefore, we never witness such a conjunction as Toscanini and Schnabel or Kreisler and Rachmaninoff, but each of these "stars" revolves in a lonely orbit. This is, no doubt, a loss to music, especially when the reason for such isolation is exclusively one of the box-office. It provides yet another proof that artistic and commercial considerations are nearly always opposed, and this is the reason that the art of music necessarily depends for its flourishing upon subsidies and endowments so that it can be made independent of irrelevant and non-artistic influences.

Of course, there are sometimes other reasons. The artist is necessarily very much an individual, and the more renowned he is, often the more specialised and individual he is in his capacity and outlook. Such celebrities, especially in later life, when they are fully mature, do not always find it easy or even possible to collaborate with others of equal individuality. That is one reason why one rarely hears the famous pianists or violinists playing the classical sonatas together. One or other is the star, and his subordinate in fame sinks too easily into the position of an accompanist—which is utterly foreign to the composer's intention. The classical sonatas for violin and pianoforte, for

example, were written as works with two equal parts for musicians of equal merit. The same is true of the works of the great song-writers. In the songs of Schubert, Schumann, Brahms and Hugo Wolf there is no such thing as an "accompanist." There is a voice part and a pianoforte part, each of equal importance, and the song is ruined as a musical composition if it is sung by a "star" vocalist with an accompanist who is almost afraid to let himself be heard.

There was none of this unequal yoking in the collaboration of Sir Thomas Beecham and Sergei

of the Moscow school, inherited from its founders, the Rubinstein brothers. Such virtuosity, I regret to say, is never produced in England, and all our pianists have a lot to learn from Mr. Rachmaninoff, especially as his virtuosity is not a mere mechanical one but proceeds also from a musical intellect of astonishing brilliance. It is brain-work as well as finger-work that we hear from Rachmaninoff, and I personally wish that our orchestral organisations, such as the B.B.C. and the Royal Philharmonic Society, would engage him oftener to play the classical pianoforte repertory as well as his own works.

The Beecham Sunday orchestral concerts at Covent Garden finished their present season last Sunday with a programme of Wagner, Delius and Beethoven, together with the 'cello concerto of Dvořák played by Anthony Pini. This was a programme peculiarly suited to Sir Thomas Beecham and an especially enjoyable one. If one plays "Die Meistersinger" overture and the "Pastoral" symphony in the same programme it is obviously musically correct to start with the overture and finish with the symphony. This is the only decent way of making the best of both worlds. The "Pastoral" symphony is one to which Sir Thomas Beecham does most justice. Its lovely, lyrical quality and freshness is not spoilt by him as it is by some famous conductors, who seem impervious by temperament to the charms of nature and unaware that this is the greatest tone-poem dedicated to nature ever written by any composer. It is a symphony which musical pedants always belittle, but which musicians and artists love excessively.—W. J. TURNER.



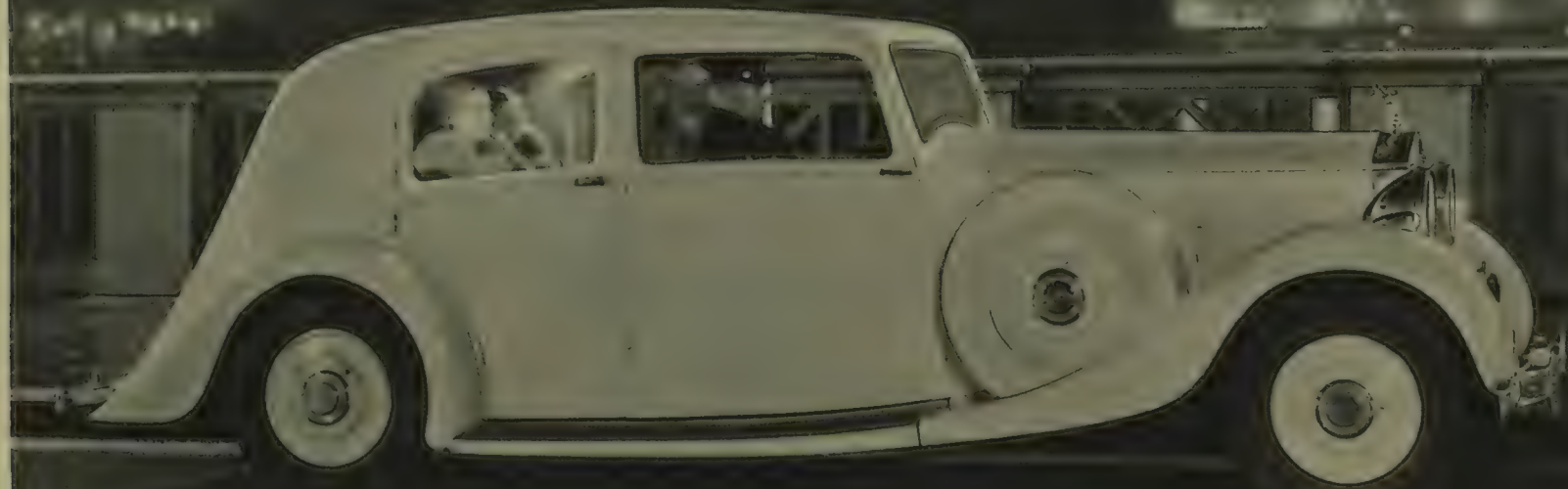
OUTSIDE BUCKINGHAM PALACE AFTER THEIR VISIT TO THE KING AND QUEEN: THE WAIATA MAORI CHOIR, WHO WERE RECEIVED BY THEIR MAJESTIES, PHOTOGRAPHED BEFORE LEAVING FOR NEW ZEALAND.

On March 30, the Waiata Maori Choir, who have been touring the country, were received by the King and Queen before leaving for New Zealand. It will be remembered that their Majesties visited New Zealand in 1927, when Duke and Duchess of York, and the Maoris entertained them with a special display at Rotorua—an occasion on which they were proclaimed chief and chieftainess. (L.N.A.)

Rachmaninoff at their concert with the London Philharmonic Orchestra at the Queen's Hall last Saturday afternoon, when they performed together Beethoven's C major pianoforte Concerto and Rachmaninoff's Rhapsody on a theme of Paganini for pianoforte and orchestra. Rachmaninoff is one of the greatest pianists of our time: he has the marvellous virtuosity

ness is not spoilt by him as it is by some famous conductors, who seem impervious by temperament to the charms of nature and unaware that this is the greatest tone-poem dedicated to nature ever written by any composer. It is a symphony which musical pedants always belittle, but which musicians and artists love excessively.—W. J. TURNER.

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(above)
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"Santa Angela's Marshal 106." Born 1.6.35. Grand Champion Short-horn, 1937.

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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

HOLIDAYS IN CANADA AND THE U.S.A.

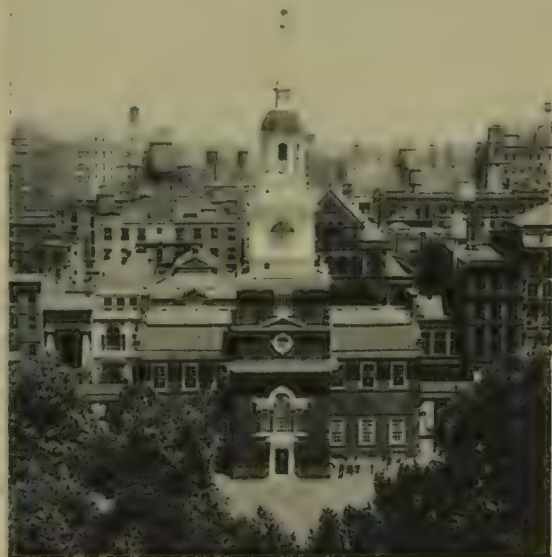
IN these days of long-distance travel for holidays, a summer-time visit to Canada and the United States of America has come to be quite popular, nor is this to be wondered at when one reflects upon the variety of magnificent scenery these two countries have to offer, the many natural wonders and world-renowned beauty spots they contain, and the great historic interest which attaches to a number of places from the point of view of the British traveller. Who is not anxious to see the Niagara Falls, the titanic force of which has been exhibited in such a striking manner lately? Rivaling the Falls, certainly, as a world-wonder, is the Grand Canyon of Arizona, that marvellous winding chasm cut by the Colorado River through the solid rock of a mountain plateau for a length of 280 miles. It has a weird beauty of its own, glowing a dull red when lit by the sun, in contrast with the intense blue of the sky overhead.

Then there are the great National Parks of the United States and Canada—the Yellowstone, with its geysers, hot springs, coloured canyons and petrified forests, and the Yosemite, with its towering precipices, rock wonders, picturesque waterfalls, and giant trees, of the former country; and the Jasper Park and Rocky Mountain of the latter, where there is the wildest of scenery and a magnificent collection of wild life. For those who delight in mountain views, there are some of the finest in the world

in the Canadian and American Rockies, and nowhere is there a finer than that of Lake Louise, and Banff, in the Canadian Rockies. The St. Lawrence and its scenic isles, the Great Lakes, and the Great Plains, are other attractions; so, too, are cities such as Boston, with its old Court House of 1748, its fine old churches and historic "Common"; Philadelphia, with Valley Forge near by, and where one may see Liberty Bell and the house in which George Washington was inaugurated as the first President of the United States; Quebec, with its ramparts and fortifications of old, the battle-field on which Wolfe fell, and its magnificent Citadel; Montreal, and Ottawa, cities of splendid buildings and great natural beauty; Washington, its huge Capitol, White House, and lovely Lincoln Memorial; New

York, its skyscrapers, "Great White Way," "Chinatown," "Harlem"; San Francisco, and Chicago, the world's greatest stock-yard and meat-packing centre.

The climate varies considerably over so wide an area, naturally, but generally speaking, the summer weather is fine and sunny, on the warm side in cities and on the plains, though delightfully cool among the mountains. Arrangements made by the Cunard White Star Company for this year's Atlantic holiday season are likely to result in a greatly increased number of visitors to Canada and the United States, for they



WHERE THE DECLARATION OF INDEPENDENCE WAS SIGNED ON JULY 4, 1776: THE OLD INDEPENDENCE HALL AT PHILADELPHIA. (Photograph by Lionel Green.)



ON THE NORTH RIM OF THE GRAND CANYON: AN OPENING IN THE ROCKS AT CAPE ROYAL WHICH IS KNOWN AS "THE ANGELS' WINDOW." (Photograph by Union Pacific Railroad.)

include special excursion fares for tourist and first-class passengers, during limited periods, for the return journey, based on one and a-half times the single westbound rate, with quite a remarkable number connecting with tours inland, at inclusive rates. A very interesting feature of the Transatlantic trip is that it can be made, to New York, on the wonder-liner, the "Queen Mary," other well-known liners engaged in the service being the "Aquitania," the "Berengaria," the "Britannic," and the "Georgic," all from Southampton, and five 20,000-ton liners sailing from Liverpool to Boston and New York by way of Belfast and Greenock, or Dublin and Galway.

The series of short tours arranged in Canada and the United States includes tours of from five to twelve days, the minimum itinerary comprising New York, Niagara Falls, Toronto and Montreal; the maximum, New York, Atlantic City, Washington, Niagara Falls, Toronto and Montreal. The longer tours include visits to Chicago and Boston; there is one which takes in Salt Lake City, the Grand Canyon, Colorado Springs, Los Angeles, and San Francisco, returning via Chicago; and another tour, an extremely interesting one, is across Canada, occupying forty-five days, and visiting Quebec, Montreal, Ottawa, Toronto, Sarnia, Winnipeg, Jasper Park, Vancouver, Victoria, Lake Louise, Banff, Winnipeg, Minaki, Toronto, Niagara Falls, and New York. In addition to the sailing of Cunard White Star liners to United States ports, there are services to ports in Canada by the well-known 14,000-ton "A" liners—the "Ascania," "Aurania," "Alaunia," "Antonia," "Andania," "Ausonia," and "Athenia."



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in a recent speech to the Canada Club.



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BOOKS OF THE DAY.

(Continued from page 614.)

really a Silent Service. His humour appears, indeed, in the very first sentence of his prologue. Mr. Shanks deals faithfully with many aspects of our national life, from cricket to domestic architecture, religion and politics. Touching on this last subject, he writes: "Here I hold no brief for or against either Communism or Fascism. My only business is to point out the reason why no system of totalitarianism could possibly succeed here. It would imperil too far the freedom of private lives which we value too much."

Like one of our older poets, Mr. Shanks is aware of the transience of human things and the ephemeral insignificance of politics and history measured by the vast æons of geological time. What he says reminds me of Tennyson's familiar lines—

There rolls the deep where grew the tree.

O earth, what changes hast thou seen!

There, where the long street roars, hath been

The stillness of the central sea.

In a similar vein, Mr. Shanks writes: "We must remember that this land of ours on which we walk, on which we build our houses, over which we scurry in trains and motor-cars about our petty affairs, has at times lain for many thousands of years beneath the sea. . . . Where to-day the commercial traveller takes the samples in his ten-horse-power car between London and Brighton, once there moved the rollers of an ocean as lonely as the Pacific."

It is a chastening thought that our island may one day share the fate of Lyonesse or the lost Atlantis, as suggested by the author in his grave conclusion. "As I make ready to put down my pen, it obsesses me, this thought of the end. One day the story will have been told from the first sentence to the last, from the reign of King Arthur to—what? No matter what, there they will all lie, Chaucer's tomb in Westminster Abbey and Nelson's in St. Paul's, Buckingham Palace, and the Houses of Parliament, fields and villages and cities—there they will all lie, more than five fathoms deep beneath the surface of a quiet or an angry sea, and all the glories of the English, and all their absurdities, will be no more than a memory in the mind of God."

Geology in its past and present, rather than its future, manifestations is the main theme of a little book that will add great interest to the study of British landscape, namely "THE SCENERY OF ENGLAND AND WALES." By A. E. Truemann, D.Sc., F.G.S., Professor of Geology in the University of Glasgow. With 112 Original Illustrations (Gollancz; 7s. 6d.). Setting forth the purpose of his book, the author says: "The geologist acquires an eye for country and an understanding of nature not excelled by that of the artist or the poet. . . . [he] is as well able to appreciate the hundreds of millions of years representing the age of the earth as the Chancellor of the Exchequer is able to appreciate the total of his Budget."

Political, social, religious and economic motives predominate in a vigorously original study of one of

the Special Areas of South Wales—the Rhondda Valley—in a book curiously titled "THE GOOD PATCH." By H. W. J. Edwards. With an Introduction by Arthur Bryant (Cape; 8s. 6d.). This book is difficult to summarise, since the author does not lend himself readily to a label. Mr. Bryant, however, supplies the key to the puzzle. "Mr. Edwards," he says, "is a very remarkable young man. I believe that a few years ago he was a Communist. . . . To-day he calls himself a Tory. I doubt if he would claim to be a Conservative. He is certainly a revolutionary. . . . Yet [his] meaning is a very simple one: that no political theory has any value or real existence save in relation to the life of every individual man or woman. . . . For Mr. Edwards has ceased to be a Communist and has become a Christian."

As to the book's title, and his own feeling towards the subject, the author himself writes, somewhat rhetorically: "Rhondda is worth knowing, not so much because Rhondda is distressed, not so much because Rhondda is different from, say, Bayswater, and not because Rhondda is 'in the public eye,' but because Rhondda is an interesting valley when it is treated like any other place with courtesy and discrimination. . . . Rhondda is not a valley of wickedness, nor is it a valley of 'cases' for philanthropic inspection. It is certainly not a valley of 'Reds.' It is the valley of the Good Patch. The word Rhondda could be thus translated, but even if objections are raised against the translation of the word, none can be raised against the fact." Again, in his concluding words, Mr. Edwards says: "For those who are drawn to social activity there comes a clear message to prepare for a new world in which there shall be not one new Rhondda, not one Good Patch, but wherever there are groups of men as many Good Patches." This, indeed, is the language of the pulpit, rather than of any political platform.

Topographical books, alluringly illustrated, crowd upon me so thickly that I cannot cope with them all in a limited space, on which there are many other and more pressing claims. A brief list must therefore suffice. I can recommend in particular the story of a poet's trip to the Outer Hebrides, "amusingly chronicled in "I CROSSED THE MINCH." By Louis MacNeice. Drawings by Nancy Sharp (Longmans; 10s. 6d.). Britain is represented in "MY OWN QUEER COUNTRY." By John Gibbons. With Drawings by John Lewis (Methuen; 10s. 6d.), and Ireland by "GREEN FIELDS." A Journal of Irish Country Life. By Stephen Rynne (Macmillan; 8s. 6d.).

Then follows a batch of delightful books on various counties—"SOMERSET ESSAYS." By Llewelyn Powys. With 40 Photographs by Wyndham Goodden (The Bodley Head; 12s. 6d.); "SUSSEX RENDEZVOUS." By R. Thurston Hopkins. With 15 Illustrations (Skeffington; 6s.); three volumes of the King's England series, edited by Arthur Mee, all profusely pictured by photography, namely, "CORNWALL," "STAFFORDSHIRE," and "LEICESTERSHIRE" (Hodder and Stoughton; 7s. 6d. each). Very attractive are three of the incomparable Batsford books—"SUFFOLK CHURCHES." And Their Treasures. By H. Munro Cautley, A.R.I.B.A., Surveyor to the Diocese of St. Edmundsbury and Ipswich. With 3 Colour-Plates and over 400 photographs (Batsford; £1 1s.); "COTSWOLD COUNTRY." A Survey of Limestone England from the Dorset Coast to Lincolnshire. By H. J. Massingham. With Coloured Frontispiece by Gilbert Spencer, Drawings by W. Curtis Green, R.A., and other Artists, and 132 Photographs (Batsford; 7s. 6d.); and "THE COLOURED COUNTIES." By Charles Bradley Ford. With 92 Colour Photographs (Batsford; 8s. 6d.). This last is described by the publishers as the first of their books to be illustrated by colour photography. The results will cause the landscape painter to look to his laurels.—C. E. B.

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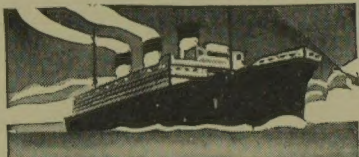
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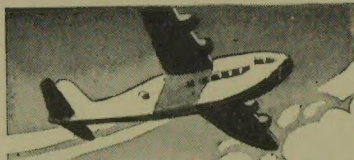
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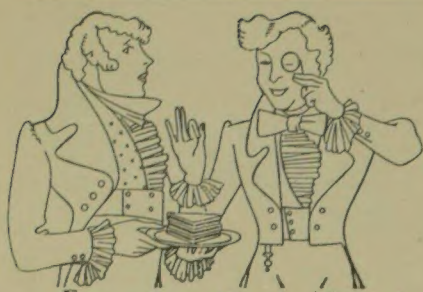
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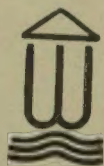
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Cap-Martin—Cap-Martin Hotel—Free bus service with Monte-Carlo & Menton. Tennis. Swimming. Inclusive from Frs. 110, with bath from Frs. 135.

Le Touquet—Hotel des Anglais—In forest adjoining Casino. Every possible comfort. Large park. Own bus to Golf and Sea. Moderate.

Le Trayas (Var) Naviretrot—(The Ship Hotel). Take a cruise without leaving land. Ask for illustrated booklet.

Menton—Hotel de Venise—Leading in quality and comfort. Central and sunny. Beautiful park. Noted cuisine. Tariff on application.

Monte Carlo—Le Grand Hotel—350 rooms 280 baths. Entirely renovated 1934. Open all year.

Monte Carlo—The Monte Carlo Palace.—First-class up-to-date, facing Casino, sea-view, open all the year. Moderate terms.

Monte Carlo—Hotel Terminus Palace—1st class Sea-front. Facing Casino gardens. Weekly terms incl. tips & tax from £3.20.0. With private bath £5.

GERMANY

Baden-Baden—Bühlerhöhe—800 mt. (2,600 feet) Kurhaus and Sanatorium. Diets, Rest-cures. Pension from R.M. 11 upwards.

Baden-Baden—"Bellevue"—The well-known first-class family hotel in 5 acres own park. Most reasonable rates. Prospectus.

Baden-Baden—Hotel Europe—Most beautiful position opposite Casino. Modernly renovated. 260 beds. Rooms from R.M. 5. Pension from R.M. 11.

Baden-Baden—Hotel Frankfurter Hof—Wholly renovated. Facing Kurpark; a home from home. Manager's wife English. Prices moderate.

Bad Kissingen—Hotel Reichshof—Distinguished family Hotel. Garage. Opposite Park.

Bad Kissingen—Staatl.—Kurhaushotel—World-renowned house. Mineral baths in hotel. Garages.

Dresden—Hotel Bellevue.—The leading Hotel. Unique position on river. Garden-Park, Terraces. Reduced rates. Gar. Man. Dir. R. Bretschneider.

Frankfurt-on-Main—Hotel Frankfurter Hof—Leading, but not expensive. Grill-room Bar.

Frankfurt-on-the-Main—Park Hotel—Near central Station. Famous for its hors-d'oeuvres. Rooms from M.5. Garage and Pumps on the premises.

Garmisch—Bavarian Alps—Sonnenbleich—Golf Hotel. Incomparably beautiful situation. 1st-class hotel. Every comfort at Moderate terms.

Hundseck nr. Baden-Baden—Kurhaus & Restnt. Hundseck—(2952 feet). Sit. on Black Forest. 160 beds. All mod. cmf. Pen. from R.M. 7 to R.M. 9

Leipzig—Hotel Astoria—The latest and most perfect Hotel bldg. Select home of intern. Society & Arist'cy. Mangd. by M. Hartung, Council of Com.

Munich—Hotel Grünwald—Opposite central station. 300 beds. Every comfort. Bierstube.

Wiesbaden—Hotel Schwarzer Bock—1st-class family hotel. 300 beds. Medicinal Bath in hotel. Golf. Tennis. Garage. Pension from Marks 9.

Wiesbaden—Hotel Nassauer Hof—World renowned. Finest pos. op. Pk. and Opera. Wiesbaden Springs. Pat'd. by best British society. Pen. from Mks. 12

Wiesbaden—Palast Hotel—1st. class Hotel, opposite Kochbrunneng. Every possible comfort. Own bath, estab. Pension from R.M. 10.

Wiesbaden—Hotel Rose—World-renowned Hotel. Own bathing establishment. Patronised by English and American Society. Pension from Marks 12.

Wiesbaden—Hotel Vier Jahreszeiten (Four Seasons) Select home of Society. Best position opposite Kurhaus, Opera, Parks. Pens. from R.M. 12.

ITALY.

Rome—Eden Hotel—First-class. In an excellent location overlooking park. Roof-garden.

SWITZERLAND

Geneva—The Beau-Rivage—With its open-air Restaurant. Terrace on the Lake. Facing Mt. Blanc. All comfort. Rooms from Frs. 7.

Glion—(2200 ft. abs.l.) Grand Hotel and Righi Vaudois—Leading Hotel, low rates. View of Lake Geneva. Tennis. Garage. 15 Min. from Montreux.

Lausanne—Hotel Mirabeau—Delight. Homelike atmosphere. All comforts and amenities. Renowned Cuisine. Diet. Inclusive Terms from 12/6.

Locarno (Southern Switzerland)—Schloss Hotel—Resident Family Hotel all modern comforts Large garden. Full pension terms from Frs. 9

Lugano (South Switzerland)—Adler Hotel—Near station in own grdns. fac. lake, except. view. Rms. Frs. 4. Pen. fr. Frs. 11. Open the whole yr. Gar. boxes.

Lugano (South Switzerland)—Hotel St. Gotthard-Terminus.—Fam. hot. with all mod. comf. Beaut. view. Excel. food, lrg. gdn. and ter. Gar. Mod. trms.

Lugano (Southern Switzerland)—Majestic Hotel—Strictly first-class. Best view, full south. Own private swimming-pool. Open-air restaurant.

Lugano (South Switzerland)—Grand Hotel Palace—Unrivalled situation on lake. Quiet yet central. Open-air restaurant. Large park. Own tennis court.

Spiez—Strand Hotel Belvedere—Excellent Hotel in unrivalled position on the Lake of Thun. Pension from Frs. 9.—J. Th. Dorer.

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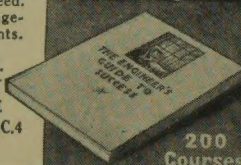
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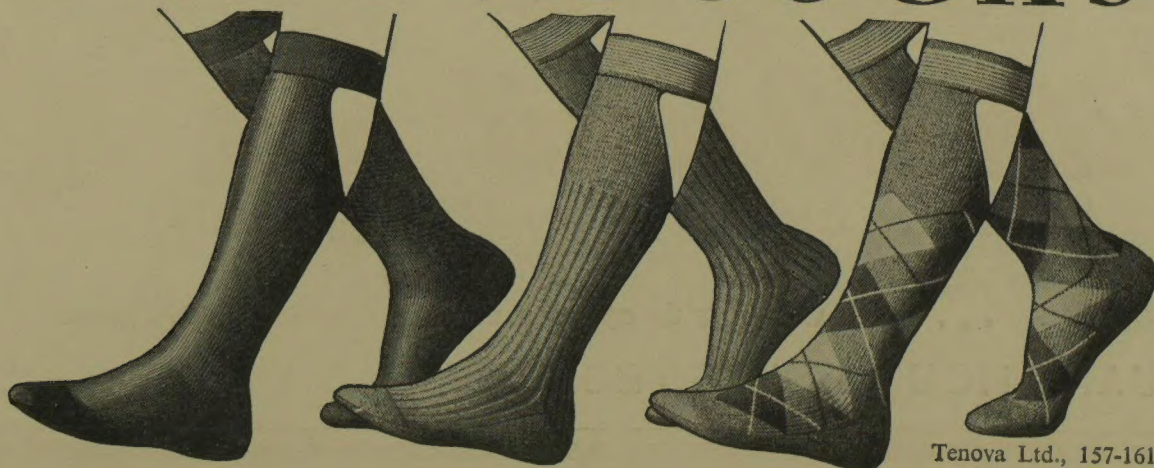
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A bunch of the boys were whooping it up
in 'The Two Gun Dick' saloon,
They'd had a pack on a winning hack
that very afternoon

Reading "The
Evening Argus"
sat Dangerous
Dan McWho;

Serving the drinks behind the bar,
the lady known as Sue.

(But **DUGGIE**, the Lad with
No limit you'll find in
Shaftesbury Avenue)



Then out of the night which was
dripping wet and into the din and glare
Came Tubby Squibs with the winners' dibs and a horrible glassy stare.
He looked like a man who has heard the worst, as he ordered a double rum.
And the boys all waited with tenseness for the thunderbolt to come

They'd backed a rank outsider which came home at a fancy price,
Placing their dough with a bloke named Joe, against Dangerous Dan's advice;
They'd sworn he was straight - "He may be, mates," said Dangerous Dan McWho.
"Will he pay the odds?" And he'd sent his
wire by the lady known as Sue
To **DUGGIE**, the Lad with **No limit**,
in Shaftesbury Avenue.



When the boys all heard that thirty-threes
was the most that they had got,
They started to bellow that Bookie Joe
was the son of a you-know-what.
Behind his evening paper,
grinned Dangerous Dan McWho,
For he had won at 100 to 1 with the wire
that was sent by Sue —



To Duggie
-the Lad with NO limit
of Shaftesbury Avenue.

(With apologies to Robert Service
and incidentally to H. Leach)



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